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ENGLISH FILE

Advanced Teacher's Book

Paul Seligson and Clive Oxenden are the original co-authors of
English File 1 and *English File 2*

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Syllabus checklist

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8	**B Nice work!**	discourse markers (1): linkers	work
12	**COLLOQUIAL ENGLISH 1** *Talking about...work and family*		
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	3		
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	5		
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48	**B A material world**	unreal uses of past tenses	money
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Pronunciation	Speaking	Listening	Reading
using a dictionary	Discussion about families Agreeing and disagreeing	An audio guide describing a Frida Kahlo painting	What's your personality?
the rhythm of spoken English	Talking about jobs you would hate / love to do	Interview with Lisa Imlach, a Skyscanner employee	What I'm really thinking
sound–spelling relationships; understanding accents	Talking about language and spelling	Interview with a non-native speaker of English	A book review: *Spell it out*
word stress with suffixes	Talking about childhood and early memories	Three people talking about their earliest memory A radio interview about research into first memories Song: *The Best Day*	Roald Dahl: *Boy*
words and phrases of French origin	Talking about blind dates	A radio programme about first dates Song: *50 Ways to Say Goodbye*	Getting your own back
stress in word families	Describing a scene from a film or a book; talking about historical films and books	An interview with Adrian Hodges, a screenwriter	The scenes you'll never forget
consonant clusters	Talking about unusual pictures taken in London Talking about starting conversations with strangers	Five people talking about the noises they don't like Interview with Polly Akhurst, one of the founders of 'Talk to me London'	I have a phobia of sound
sounds and spelling: /ɔː/	Talking about reading habits	An interview with a professional translator Song: *Story of Your Life*	Time to rename the spoiler Translation Diary
linking in short phrases	Talking about time management and multitasking	The Chocolate Meditation Six people talking about waiting for things	Two extracts about time management: Multitasking; Mindfulness
US and UK accents	Talking about the level of importance of money for men and women	Sarita Gupta talking about microfinance and three financial success stories Song: *Material Girl*	Do women really want to marry for money?

		Grammar	Vocabulary
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Pronunciation	Speaking	Listening	Reading
main and secondary stress	Giving a presentation about a challenge	TED talks: *Try something new for 30 days*	How to survive living with your parents How to survive exam stress
/æ/ and /ʌ/	Talking about obsessions and addictions	A doctor talking about addiction Song: *Under the Influence*	Without a mobile phone, you basically don't exist
intonation and linking in exclamations	Talking about proposed laws	A journalist talks about the TV show *QI*	It's health and safety gone mad!
-ure	Talking about art and piracy	An art expert talking about installation art and four works of art Song: *All the Rowboats*	The Secret of *The Forest*
/ə/	Talking about alternative and mainstream medicine	Four people talking about alternative medicine A radio program about healthy living	What doctors won't do...
homophones	Talking about what kind of traveller you are	Story of a disastrous journey Song: *Holiday Romance*	*Are you a tourist or a traveller?*
auxiliary verbs and *to*	Discussion about animal issues	A radio programme about the pros and cons of being a vegetarian Song: *Talking Bird*	In defence of NOT liking animals
words with silent syllables	Discussion about eating out	Extracts from the book: *How to Eat Out*	Well-known faces reveal their ultimate comfort food
intonation in cleft sentences	Talking about living in another country	An interview about emigrating to another country Song: *Immigrant Eyes*	Tea and sandwiches with the Queen
homographs	Discussion about fair play in sports	An interview with a sports journalist	Battle of the workouts

Our aim with *English File third edition* has been to make every lesson better and more student- and teacher-friendly. We've created a blend of completely new lessons, updated texts and activities, and refreshed and fine-tuned some favourite lessons from *New English File*.

As well as the main A and B lessons, the Grammar, Vocabulary, and Sound Banks, and the Communication and Writing sections in the Student's Book, there is a range of material which can be used according to your students' needs and the time available. Don't forget:

- new Colloquial English video and exercises (available on the Class Audio CDs, Class DVD, iTools, and the iTutor for home-study)
- the Revise and Check pages, with video (also available on the Class Audio CDs, Class DVD, iTools, and the iTutor for home-study)
- photocopiable Grammar, Vocabulary, Communicative, and Song activities.

STUDY LINK iTutor with iChecker, Workbook, Online Skills Program, Pronunciation app, and the Student's website provide multimedia review, support, and practice for students outside the classroom.

The Teacher's Book also suggests different ways of exploiting many of the Student's Book activities depending on the level of your class. We very much hope you enjoy using *English File third edition Advanced*.

What do Advanced students need?

When students reach an advanced level of English they are, by definition, highly proficient users of the language. As a result, learners typically feel very positive about the language and their classes, but it can be hard to make them feel they are actually improving their English. We believe that advanced learners are best motivated by a strong focus on *lexis*, both in terms of expanding their knowledge of phrases, idioms, and collocation, and of developing an awareness of levels of formality and informality (register). Equally important is the need to engage and stimulate students through meaningful and motivating contexts and topics – 'advanced' should not mean 'dull and over-serious' – and through setting clear aims and challenging tasks.

Finally, students at this level need to feel that they can interact really effectively with the English-speaking world and its culture, media, and people. Exposure to authentic audio and video material, and advanced features of English in spoken and written contexts, help to reinforce and develop this ability.

Grammar, Vocabulary, and Pronunciation

At any level, the basic tools students need to speak English with confidence are Grammar, Vocabulary, and Pronunciation (G, V, P). In *English File third edition Advanced* all three elements are given equal importance. Each lesson has clearly stated grammar, vocabulary, and pronunciation aims. This keeps lessons focused and gives students concrete learning objectives and a sense of progress.

Grammar

Advanced students need

- to be able to use a wide range of structures to express different concepts.
- to be able to use more sophisticated grammar structures with fluency.
- to develop awareness of the register of different grammatical structures in order to use them appropriately.

At this level students will have already studied most of the common grammatical structures. However, the more complex structures such as past modals need revising and several new advanced structures, such as inversion and ellipsis, will be introduced. Grammar is often presented functionally, e.g. the structures to use for distancing, or for adding emphasis, which allows students to revise and extend certain structures without feeling that they are retracing their steps. There is often a focus in the **Grammar Banks** on the register of structures to make students aware of the different levels of formality and informality.

The photocopiable Grammar activities in the Teacher's Book can be used for practice in class or for self-study.

Vocabulary

Advanced students need

- systematic expansion of their vocabulary in a wide range of lexical areas.
- to enrich their vocabulary by focusing on idioms, synonyms, phrasal verbs, and collocation.
- to focus on the register of lexis to enable them to use the appropriate word or phrase according to the context or situation.
- to further develop their ability to 'build' new words by adding affixes.

At this level, expanding students' vocabulary is the most visible and motivating measure of their progress. Many lessons are linked to the **Vocabulary Banks** which help present and practise high-frequency, topic-based vocabulary in class, give an audio model of each word or phrase, and provide a clear reference so students can revise and test themselves in their own time.

All reading activities and many listening exercises include the **Lexis in Context** feature which focuses on useful words and expressions that come up in the text or listening script.

Pronunciation

Advanced students need

- 'fine-tuning' of pronunciation of difficult sounds.
- to be able to use appropriate rhythm and intonation in conversation.
- to continue to develop their instinct for spelling-pronunciation rules and patterns.

Students who studied with earlier levels of *English File* will already be familiar with its unique system of sound pictures, which give clear example words to help identify and produce sounds. *English File third edition Advanced* integrates this focus on individual sounds with a regular

focus on word and sentence stress, as well as on areas that students might not have studied before, such as secondary stress, intonation, linking, and features of accents. Pronunciation is also integrated into Grammar and Vocabulary activities, offering more practice for students and often preparing students for a speaking activity.

Speaking

Advanced students need

- up-to-date, stimulating topics to get them talking and exchanging opinions.
- the key words and phrases necessary to discuss a topic.
- to learn to adapt their spoken English to a variety of situations and registers.
- to continue to develop their fluency.
- practice in recognizing and using discourse markers in speech.

We believe that a good topic or text is very important in motivating students to speak in class. Every lesson in *English File Advanced* has a speaking activity which enables students to contribute their own knowledge or experience.

Photocopiable Communicative activities can be found in the Teacher's Book. These include pairwork activities, mingles, and speaking games.

Listening

Advanced students need

- motivating listening material.
- achievable tasks but with an increasing level of challenge.
- exposure to longer listenings and a wide variety of accents.
- exposure to authentic and colloquial spoken language.

For most students listening is still the hardest skill and it is vital that listening material is both interesting and provides the right level of challenge. *English File third edition Advanced* has motivating listening texts and tasks which are challenging, but always achievable and which expose students to a wider variety of language and speed of speech. Students are exposed to a wide variety of British and American accents, as well as some non-native speakers of English.

The Colloquial English lessons give students practice in listening to unscripted authentic speech when speakers are interviewed in a studio and in the street.

There are also ten songs which we hope students will find enjoyable and motivating.

Reading

Advanced students need

- exposure to a wide variety of totally authentic text types.
- challenging tasks which help them read better.
- engaging topics and stimulating texts.
- practice in guessing the meaning of unknown lexis.

Many students need to read in English for their work or studies, and reading is also important in helping to build vocabulary and to consolidate grammar. The key to encouraging students to read is to give them motivating but accessible material and tasks they can do. In *English File Advanced* reading texts have been taken from a variety of real sources (the British and American press, magazines, news websites, blogs) and have been chosen for their intrinsic interest.

Writing

Advanced students need

- clear models of common text types.
- practice in planning, organizing, writing, and checking.
- an awareness of register, structure, and fixed phrases.
- a focus on 'micro' writing skills, e.g. writing a good introduction, topic sentences.

People worldwide are writing in English more than ever before both for business and personal communication. *English File Advanced* provides guided writing tasks in each File, which are linked to the topic of the File, consolidating the grammar and the vocabulary from it.

There is also always a focus on 'Key success factors' in each Writing lesson, to help students with the specific features of the different text types.

For students who need more development and practice there are extra skills practice activities available on the Oxford Online Skills Program.

Colloquial English

Advanced students need

- regular exposure to authentic colloquial speech.
- to be able to deal with different speeds and accents.
- to expand their knowledge of high-frequency colloquial phrases and idioms.

In these five *Colloquial English* lessons, students listen to completely unscripted and authentic English. The lessons consist of an interview with a person who is an expert in his / her field (one of the File topics). In the second part of the lesson, students hear street interviews where people answer questions related to the lesson topic. There is also a 'Looking at Language' focus, which looks at a particular aspect of functional language as used by the speaker.

The Colloquial English videos are on the **English File Advanced Class DVD**, **iTutor**, and **iTools**. Teachers can also use the Colloquial English Student's Book exercises with the Class Audio CDs.

Revision

Advanced students need

- regular revision.
- motivating reference and practice material.
- a sense of progress.

The higher the level, the harder it is to see your progress. Advanced students need to feel they are increasing their knowledge, improving their skills, and using English more fluently and effectively. After every two Files there is a two-page Revise & Check section. These pages are designed to be used flexibly according to the needs of your students. The left-hand page revises the grammar and vocabulary of each File. The right-hand page provides a reading and a listening challenge, and helps students to measure their progress in terms of competence. The listening consists of a **short film** (available on the Class DVD, iTutor, and iTools) with comprehension questions. Students can also revise and consolidate after each lesson using the iTutor, and doing the Workbook exercises and accompanying Progress Check Tests on the iChecker.

Student's Book Files 1–10

The Student's Book has ten Files. Each File is organized like this:

A and B lessons

Each File contains two four-page lessons which present and practise **Grammar**, **Vocabulary**, and **Pronunciation** with a balance of reading and listening activities, and lots of opportunities for speaking. These lessons have clear references to the Grammar Bank, Vocabulary Bank, and Sound Bank at the back of the book.

Colloquial English

Every two Files (starting from File 1) there is a two-page lesson where students develop their ability to listen to authentic English and look at functional language in use. Integrated into every Colloquial English lesson is an interview with an expert in his / her field, and *In the Street* interviews, which can be found on the *English File Advanced* Class DVD, and on the iTutor and iTools.

Revise & Check

Every two Files (starting from File 2) there is a two-page section revising **Grammar and Vocabulary** of each File and providing **Reading and Listening** *Can you...?* challenges to show students what they can achieve. The listening is in the form of a video in each Revise & Check: short documentary film that extend the Student's Book topics and which are filmed specially for *English File*.

The back of the Student's Book

The lessons contain references to these sections: Communication, Writing, Listening, Grammar Bank, Vocabulary Bank, and Sound Bank.

For students

iTutor with iChecker

For students to review after class or catch up on a class they have missed, or to check their progress on iChecker.

iTutor – a digital companion to the Student's Book

- The audio from the main Student's Book lessons, including recordings of the reading texts.
- All the audio for the Vocabulary Banks and the Grammar Bank examples.
- All the video for Colloquial English and Revise & Check.
- Links to the Student's Site for more practice.
- Printable wordlists.
- Interactive Sounds Chart.
- All video and audio can be transferred to mobile devices.

iTutor does not contain the songs or the surprise endings to stories or lessons.

iChecker – a digital companion to the Workbook

- All audio from the Workbook lessons.
- A dictation exercise for every File.
- A Progress Check test for every File.

Student's Book and Workbook e-books

Available on Oxford Learner's Bookshelf

- Student's Book and Workbook in digital format with interactive activities and all the audio and video.

Workbook

For practice after class

- All the Grammar, Vocabulary, Pronunciation, and Colloquial English.
- A reading exercise for each lesson.
- A listening exercise for every lesson.
- Pronunciation exercises with audio.
- Audio for Pronunciation and Listening exercises (on iChecker).
- Available with or without key.

Oxford Online Skills Program

For students to develop and practise their skills

- Reading and Listening with exercises for every two Files.
- Writing and Speaking models and tasks for every two Files.

Pronunciation app

For students to learn and practise the sounds of English.

- Individual sounds.
- Sounds in useful phrases.
- Speak and record.

Student's Site

www.oup.com/elt/englishfile

- Extra practice of Grammar, Vocabulary, Pronunciation.
- Learning resources.
- Games and puzzles.

For teachers

Teacher's Book

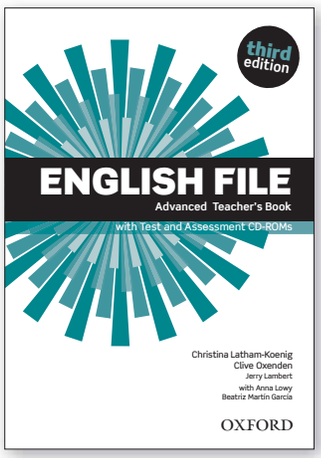
Detailed lesson plans for all the lessons, including:

- an optional 'books closed' lead-in for every lesson
- **Extra idea** suggestions for optional extra activities
- **Extra challenge** suggestions for ways of exploiting the Student's Book material in a more challenging way if you have a stronger class
- **Extra support** suggestions for ways of adapting activities or exercises to make them work with weaker students.

Extra activities are **colour-coded** so you can see at a glance what is core material and what is extra when you are planning and teaching your classes.

All lesson plans include keys and complete audio scripts.

Over 60 pages of photocopiable activities in the Teacher's Book.



Grammar

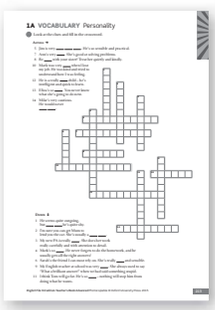
see pp. 160–181

- An activity for every Grammar Bank, which can be used in class or for self-study extra practice.
- An Activation section which gives students freer practice of the grammar.

Communicative

see pp. 182–208

- Extra speaking practice for every A and B lesson.



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see pp. 209–227

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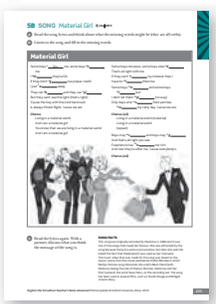

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see pp. 228–240

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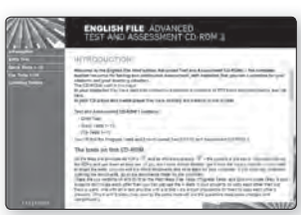

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G *have*: auxiliary or main verb?
V personality
P using a dictionary

1A Self-portrait

Lesson plan

In the first File the grammar has a strong revision element, but groups and presents key structures again in a challenging way. Each lesson has a substantial input of new vocabulary, which reflects the importance of lexis at this level.

This lesson has two main contexts. In the first half of the lesson the focus is family. The context is the story behind a Frida Kahlo painting of her family tree. Sts listen to an audio guide to find out about Frida Kahlo and her family. This leads to Sts talking about aspects of their own family and then discussing family-related issues in general, where they are encouraged to use more sophisticated expressions for agreeing and disagreeing. This is followed by a grammar focus on different uses of *have* as a main and auxiliary verb.

In the second half of the lesson Sts revise previously learnt words and phrases to describe personality and learn some new ones. This is followed by a pronunciation focus on using a dictionary to check pronunciation, so it would be helpful to make sure Sts have paper or online dictionaries with them. In Reading Sts focus on how to look up phrasal verbs and idioms and then they read and answer a quiz assessing personality based on the well-known Myers-Briggs test.

STUDY LINK
- **Workbook** 1A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** *have*: auxiliary or main verb? *p.162*
- **Communicative** Families *p.188* (instructions *p.182*)
- **Vocabulary** Personality *p.213* (instructions *p.209*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote
- Write the quote at the top of *p.4* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Douglas Coupland (1961–) is a Canadian writer and artist. His most famous work is probably *Generation X: Tales for an Accelerated Culture*.
- Make sure Sts understand the meaning of *pretty* here.
- Ask Sts whether they identify with Coupland's opinion or disagree, and say why.

1 LISTENING

Extra idea
- Before beginning this exercise you may want to focus on the lesson title and elicit that a self-portrait is a work of art which shows the artist himself / herself.

a Frida Kahlo (1907–1954) was a Mexican painter who has achieved great international popularity. She painted using vibrant colours. Many of her works are self-portraits that symbolically express her own pain and sexuality. She started painting this work in 1949, and never completely finished it. She never gave it a title, but it is sometimes referred to as *Family tree* or *My family*. The painting can be seen in the Frida Kahlo House in Mexico City.

Focus on the painting and the task. Give Sts, in pairs, time to discuss the questions. Make sure Sts understand *blank* in question 5.

Elicit some opinions, but don't tell Sts if they are right or not.

Extra idea
- If you are using an interactive whiteboard, you could show Sts the painting and zoom in on the people as you focus on them.

Extra support
- Before playing the audio in **b**, you could briefly revise family vocabulary, making sure you include the following lexis: *niece*, *nephew*, *maternal*, *paternal*, and *great* as in *great-granddaughter*.

b 1 2 Tell Sts that they should imagine that they are at the Frida Kahlo House looking at the painting and listening on headphones to the audio guide, in English, giving information about the painting.

Play the audio once the whole way through for Sts to check their answers to **a**.

Get Sts to compare with a partner and then check answers.

Extra support
- You could pause the audio after each person is mentioned to give Sts a little more time to assimilate the information they are hearing.

1 Frida Kahlo is the third woman from the left in the bottom row.
2 It is unfinished as you can see some bare canvas at the back and some of the faces are blank or have been painted over.
3 The people are her father's parents, her mother's parents, her parents, her sisters, her niece and nephew. They are arranged like a family tree.
Sts' own answers
4 The unborn child might represent Frida.
5 Two of the blank faces represent her sister Cristina and Cristina's son Antonio. The last blank face is unclear.

Now play the audio again if necessary for Sts, in pairs, to match the people and numbers. Point out that the first one has been done for them.

Check answers.

2 her maternal grandparents Antonio and Isabel
3 her parents Matilde and Guillermo
4 her sister Matilde
5 her sister Adriana
6 Frida
7 her niece Isolda
8 her sister Cristina
9 her nephew Antonio

1 2
(script in Student's Book on *p.126*)

Frida Kahlo is Latin America's best-known 20th-century painter, and a key figure in Mexican art. She has also become a kind of cultural legend. She was born in Mexico in 1907, the third of four daughters, and when she was six she caught polio, a disease which left her with one leg shorter than the other. Her second tragedy came when she was 18: she was riding in a bus when it collided with a tram. She suffered serious injuries, which affected her ability to have children. Although she recovered, she was in pain for much of her life and had three miscarriages. But it was this accident and the long periods of recuperation that changed Frida's career plans: she had wanted to study medicine, but instead she started to paint. This work is an unfinished one – you can see patches of bare canvas behind the row of women at the bottom of the picture and some of the faces have been painted over, suggesting she may have wanted to repaint them. Frida started it in 1949, five years before the end of her short life – she died in 1954 at the age of 47. She actually carried on trying to finish it on her deathbed, which suggests that it had a strong meaning for her.

As with many of her other works, the image contains at least one self-portrait: she is the third woman from the left in the bottom row, but the unborn child next to her may also be a representation of her – it is placed below her father, to whom she was very close. The painting is a kind of visual family tree: at the top are both sets of grandparents. On the left are her father's parents, whose ancestors were German–Hungarian. On the right are her maternal grandparents: her grandfather Antonio had American Indian origins, while her grandmother Isabel was the great-granddaughter of a Spanish general. Her parents Matilde and Guillermo, who were dead by the time this picture was painted, are in the middle of the picture. Their portraits are based on photographs and it is interesting that they are shown turning away from each other – their marriage was an unhappy one. They appear with their dead parents in a kind of cloud above their four daughters. From left to right the daughters are Matilde, the eldest, then Adriana, followed by Frida herself (with her niece Isolda) and then, with a blanked-out face, her sister, Cristina. Frida was very close to Cristina, but also jealous of her, especially because she had an affair with Frida's husband, the painter Diego Rivera. The next figure is Cristina's son Antonio, but it is not clear who the last, unfinished face in the very bottom right-hand corner might be.

c **1 3** Sts now listen again to the first half of the audio guide to focus on details of Frida's life. Go through the instructions and give Sts time to read Frida's biography.

Play the audio once the whole way through.

Get Sts to compare with a partner, then check answers.

1	Mexico	6	18	11	1949
2	1907	7	bus	12	finished
3	third	8	tram	13	1954
4	four	9	medicine	14	47
5	polio	10	paint		

1 3
See the first half of script 1.2

d **1 4** Sts now listen again to the second half of the audio guide for more details. Focus on the task and give Sts time to read the five questions.

Play the audio once the whole way through for Sts to listen and answer the questions.

Get Sts to compare with a partner and then check answers.

1 The unborn child is below her father, to whom she was very close.
2 Her father's family were from Germany and Hungary.
3 Her mother's family were from Spain and her grandfather had American Indian origins.
4 It was unhappy.
5 They were very close, but Frida was jealous of Cristina.

1 4
See the second half of script 1.2

Extra support

- If there's time, get Sts to listen again with script 1.2 on *p.126*, focusing on any new vocabulary that Sts didn't understand.

e Focus on the task and then give Sts time to think of their answers to 1 and 2. For 3 they should draw a simple sketch or family tree.

Put Sts in pairs to discuss the questions and then take it in turns to show the diagram to their partner and talk about who each person is, saying a little bit about them.

If there's time, you could get a few individual Sts to draw their sketch or family tree on the board and tell the class about it.

2 SPEAKING

a Put Sts in small groups of three or four and focus on the task. Make sure they understand *ancestors* in the first set of questions. You could explain / elicit the difference between *ancestors* (= a person in your family who lived a long time ago) and *descendants* (= a person's children, their children's children, and all the people who live after them who are related to them). Highlight the pronunciation of *close* /kləʊs/ as an adjective in the second set of questions and compare with the pronunciation of *close* /kləʊz/ as a verb. A *close family* / *friend* suggests intimacy and trust as well as enjoyment in each other's company.

Give Sts time to choose which set of questions they want to talk about and think about their answers.

Monitor and help with any words or phrases Sts need.

Get some feedback for each question.

b Focus on the statements and make sure Sts understand them. Remind Sts of the meaning of *an only child* (= a child who has no brothers or sisters) and *bring up* (= to care for a child and teach him / her how to behave). Compare with *educate* (= teach sb at school, university, etc.).

Give Sts time to mark each one with either A, HA, or D depending on their opinion. They should also think of reasons and examples to support their opinion. Don't start the discussion yet – this will be stage **d**.

c 1.5 Focus on the **Expressions for agreeing and disagreeing** box. Point out the three categories, and the information on the way British people tend to disagree.

Play the audio once the whole way through for Sts to underline the words which carry extra emphasis.

Check answers.

1 I totally agree.
2 That's just what I think, too.
3 Absolutely!
4 I see your point, but...
5 I see what you mean, but...
6 I agree up to a point, but...
7 I'm not sure I agree with you.
8 I'm afraid I don't really agree.
9 I don't really think you're right.

1.5
See the expressions in the Student's Book on *p.5*

Now play the audio again, pausing after each expression for Sts to repeat, copying the rhythm and intonation.

Finally, you could repeat the activity eliciting responses from individual Sts.

d Focus on the task. Sts should work in the same groups as they were in for **a**. You might want to set a time limit for each discussion, e.g. three minutes. Sts take turns in their groups to talk about the topics in **b**. The student starting the discussion should give their opinion on the topic and try to give clear reasons and examples to justify their point of view. Then the rest of the group give their opinion and discuss the statement. If you are timing the discussions, say *Next!* when the time limit is up, and another student starts the next discussion in their group, etc. Remind Sts before they start to try to use the expressions for agreeing, half-agreeing, and disagreeing in **c** during the discussions.

Monitor and help with any words or phrases Sts need.

Get some feedback from various groups. If there's time, you could choose one topic and do it as an open-class activity.

3 GRAMMAR *have*: auxiliary or main verb?

a Focus on the task and highlight that groups 1–4 all contain sentences with different uses of *have*. Make sure Sts understand that they need to look at all the sentences in groups 1–4 and answer the three bulleted questions for each group. Elicit / explain the meaning of *register* (= the level of formality or informality of a word in a piece of writing or speech).

Put Sts in pairs and give them time to discuss the questions.

Check answers.

1 Yes, all three options are possible.
There is no difference in meaning or register between *haven't got* and *don't have*, but in 'haven't got' *have* = auxiliary and in 'don't have' *have* = main verb.
The use of *haven't* on its own without *got* is possible but not very common except in a few fixed expressions like *I haven't time* and *I haven't a clue*.
2 Yes, both options are possible.
There is a difference in meaning. *I've been making* emphasizes the duration of the action, and it may not be completed, i.e. there may still be food being made. *I've made* emphasizes that the action is completed.
In both cases *'ve* = auxiliary verb
3 Yes, both options are possible. There is no difference in meaning; however, *have we got to* is less common in American English.
Have we got to is more informal.
Have we got to = auxiliary verb;
Do we have to = main verb
4 Yes, both options are possible. There is a difference in meaning:
I've had a portrait painted = an artist has done it for me
I've painted a portrait = I've painted it myself
In 'I've had...painted' *I've* = auxiliary and *had* = main verb and in 'I've painted' *have* is an auxiliary verb.

b Tell Sts to go to **Grammar Bank 1A** on *p.140*. If your Sts have not used the *English File* series before, explain that all the grammar rules and exercises are in this part of the book. Also point out that Sts can listen to the example sentences on the iTutor.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

The verb *have*, because of its different meanings and uses, often causes problems even for advanced Sts. Here the uses and meanings are pulled together and revised.

- When explaining that *have* in its meaning of *possess* is a stative verb, you may want to go into the concept of stative and dynamic verbs in more detail. Stative verbs refer to states or conditions which continue over a period of time, not actions, and are not normally used in continuous tenses (e.g. *we have a new car* NOT ~~we are having a new car~~). Dynamic verbs refer to actions and are commonly used in continuous tenses.
- *Have to* and *must* for obligation are gone into in more detail in **7A**, and *get* as an alternative to *have* in *have sth done* is studied in **3A**.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 ✓
2 ✓
3 ✗ Does your husband have to...
4 ✓
5 ✗ How long have you had...
6 ✓
7 ✗ ...had a lot of problems...
8 ✗ I haven't had a holiday...
9 ✓

b
1 ...hasn't got / doesn't have any brothers or sisters.
2 ...to have a family photograph taken every year.
3 ...drivers have to buy car insurance.
4 ...hasn't seen his father since 2009.
5 ...hasn't got / ...doesn't have the right qualifications for this job.
6 ...don't have to do it now. / ...haven't got to do it now.
7 ...had a swim every morning.
8 ...have you been getting on / ...have you got on...
9 ...to have the central heating fixed.

Tell Sts to go back to the main lesson **1A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c This is an oral grammar activation exercise. Demonstrate the activity by telling Sts if the first sentence is true for you and why (not).

Now put Sts in pairs and get them to go through each statement one by one and take turns to say if they are true for them or not and why.

Monitor and help.

Get some feedback by asking some Sts whether a sentence was true for them or not.

4 VOCABULARY personality

a Put Sts in pairs and focus on the task. Tell them to decide if they think the adjectives describe positive or negative qualities and to give reasons. Set a time limit.

Check answers by eliciting the meaning and pronunciation of the adjectives one by one, and whether the class think they are usually positive or negative qualities.

affectionate /əˈfekʃənət/ = showing caring feelings and love for somebody. Positive.
assertive = expressing opinions or desires strongly and with confidence, so that people take notice. Usually positive, though can sometimes imply bossy.
bossy = always telling people what to do. Usually negative.
curious /ˈkjʊəriəs/ = having a strong desire to know about things and people, interested in things. Usually positive. Compare with *nosy* = being too interested in other people's affairs.
easy-going = relaxed and happy to accept things without getting angry or worried. Usually positive, though can sometimes imply lazy.
loyal = remaining faithful to sb or to a company or cause and supporting them / it. Positive.
moody = having moods that change quickly and often. Usually negative.
outgoing = liking to meet other people, enjoying their company and being friendly towards them. Positive.
rebellious = unwilling to obey rules or accept normal standards of behaviour, dress, etc. Usually negative, but can be positive, e.g. *Many people think teenagers ought to be a bit rebellious.*
reliable = that can be trusted to do sth well; that you can rely on. Usually positive, though can sometimes imply boring.
sensible = able to make good judgements based on reason and experience rather than emotion; practical. Usually positive.
sensitive = aware of and able to understand other people's feelings or easily offended or hurt. The first meaning is positive, but the second is negative.
stubborn /ˈstʌbən/ = determined not to change your opinion or attitude. Usually negative.

Now get Sts to tell each other if they would use any of the adjectives to describe themselves.

If there's time, get individual Sts to tell the class which adjectives, if any, they would use to describe themselves.

b Tell Sts to go to **Vocabulary Bank *Personality*** on *p.160*.

Focus on **1 Adjectives** and get Sts to do **a** individually or in pairs.

1 6 Now focus on **b**. Play the audio for Sts to listen and check. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 1.6

1 6
Personality
Adjectives

1	thorough	7	sympathetic
2	resourceful	8	conscientious
3	self-sufficient	9	gentle
4	steady	10	straightforward
5	determined	11	spontaneous
6	bright	12	sarcastic

Now focus on the **False friends** box and go through it with the class. You may want to ask Sts if they know any other adjectives of personality which are false friends, e.g. *sensible* for Spanish and French speakers.

Focus on **2 Phrases** and give Sts time to complete each phrase in **a** with a verb from the list in the right form.

1 7 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. You could get Sts to read the full sentence and explain the meaning of the phrase. You may want to model and drill the pronunciation of some of these words, e.g. *surface*.

See the verbs in **bold** in script 1.7

1 7

Phrases

1 My father **tends** to avoid conflict. He never argues with my mother – he just leaves the room.
2 I don't really like **taking** risks, especially with money.
3 She makes life hard for herself because she **refuses** to compromise. Everything has to be perfect.
4 She's quite stubborn. She rarely **changes** her mind even when she knows she's probably wrong.
5 I worry about my grandmother. She's so trusting that it would be easy for people to **take** advantage of her.
6 On the surface he **seems** self-confident, but deep down he's quite insecure.

Now focus on **3 Idioms** and make sure Sts know what an *idiom* is (= a group of words whose meaning is different from the meanings of the individual words).

Look at **a** and give Sts time to match idioms 1–6 to meanings A–F. Point out that the first one has been done for them.

1 8 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers and make sure Sts are clear about the meaning of the idioms. You may want to model and drill the pronunciation of some of these words, e.g. *heart*.

See script 1.8

1 8

Idioms

1 **F** My brother-in-law is very down to earth. He's very sensible and practical.
2 **B** Mum's got a heart of gold. She's incredibly kind to everyone she meets.
3 **A** My boss is a bit of a cold fish. He's unfriendly and he never shows his emotions.
4 **C** My brother's a real pain in the neck. He's so annoying – he's always taking my things.
5 **D** Dad's a soft touch. I can always persuade him to give me extra pocket money.
6 **E** My uncle has a very quick temper. He gets angry very easily.

Now focus on the **Being negative about people** box and go through it with the class.

Finally, focus on **Activation** and give Sts time to think of their answers.

Put Sts in pairs and get them to tell their partner about the people they have thought about for each section.

If there's time, you could get some feedback from the class.

Tell Sts to go back to the main lesson **1A**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

5 PRONUNCIATION using a dictionary

Pronunciation notes

- At this level Sts usually have a well-developed ability to predict the pronunciation of new words from their spelling and it is important to encourage them to do this every time they learn a new word. However, it is also important for Sts to be able to use a dictionary to check pronunciation in the case of words which have a very irregular sound–spelling relationship. Even if Sts are using an online dictionary or app and can hear the pronunciation, the phonetics will help them to distinguish between individual sounds.
- Sts who have previously used *English File* will be familiar with the 'sound pictures' used throughout the course to provide them with a clear model of all the sounds of English and to familiarize them with the phonetic symbol for that sound. If your Sts have not used *English File* before, this would be a good moment to introduce them to the **Sound Bank** on *pp.174–175,* which provides common sound–spelling rules. Highlight that this resource will help them to check the pronunciation of new words in the dictionary by using the phonetic transcription and will also help them to predict pronunciation from spelling. It will also help them to 'fine-tune' their own pronunciation. There is also an interactive Sounds chart on the iTutor and on the *English File* Student's website.

a Focus on the task and point out how the six adjectives have been divided into syllables.

Give Sts time to underline the stressed syllable in each adjective. Don't check answers at this stage.

b Now tell Sts to look at the pink letters in the adjectives in **a** and match them to the sounds.

Get Sts to compare answers to both exercises **a** and **b** with a partner.

c 1 9 Play the audio for Sts to listen and check their answers to **a** and **b**.

Check answers by eliciting the pronunciation of the adjectives one by one and making sure Sts remember what they mean.

1 conscientious /ʃ/
2 determined /ɪ/
3 thorough /ə/
4 easy-going /z/
5 steady /e/
6 spontaneous /aɪ/

1 9

See the words in the Student's Book on *p.6*

d Focus on the task and the **Checking pronunciation in a dictionary** box and go through it with the class.

Put Sts in pairs and get them to complete the task.

Check answers and model and drill pronunciation. You could remind Sts of the adjectives *curious* and *outgoing*, which they saw in **4a**, as they are similar to *nosy* and *sociable*.

1 anxious = feeling worried or nervous
2 lively = full of life and energy
3 nosy = too interested in things that do not concern you, especially other people's affairs
4 sociable = enjoying spending time with other people
5 stingy = not generous, especially with money

e Do this as an open-class activity.

6 READING

a You could do this as an open-class activity or put Sts in pairs or small groups.

If Sts worked in pairs or small groups, get some feedback for each way of predicting personality types. You could also ask Sts if they know any other ways of predicting personality types.

b Focus on the task and make sure Sts understand what they have to do. You could ask Sts if they know the artists and elicit / tell Sts that it is Salvador Dalí (1904–1989) – a surrealist painter.

Give Sts exactly 30 seconds to make notes.

LEXIS IN CONTEXT

c This is the first of a regular exercise type focusing on useful lexical items that occur in reading and listening texts. Focus on the instructions.

Put Sts in pairs and get them to read the ***What's your personality?*** questionnaire. As they go through it, they should try to work out the meaning of the highlighted phrasal verbs and idioms.

Make sure Sts don't actually do the questionnaire (i.e. answer the questions) or use dictionaries.

d Focus on the **Looking up phrasal verbs and idioms in a dictionary** box and go through it with the class. Phrasal verbs are always shown after the main verb, e.g. *get off* and *get over* would be under *get*. The rule of thumb regarding looking up idioms in the dictionary is to look under the first 'full' word (e.g. verb, noun, adverb, adjective, etc.) and if it isn't there, then try under the other word(s). Phrasal verbs and idioms are not listed under prepositions and articles in a dictionary.

Highlight that if it is an idiom involving a very common verb, e.g. *get*, then you will need to look under the next 'full' word, e.g. *get into trouble* would be under *trouble*. However, a phrasal verb like *get on with sb* would be under *get*.

Highlight also that when Sts look up an idiom, it is a good idea to copy down, as well as the definition, a clear example if one is given.

This would be a good moment to make sure that your Sts have a good monolingual Advanced dictionary such as the *Oxford Advanced Learner's Dictionary*, as well as a good bilingual dictionary.

Now give Sts time to look up the highlighted phrasal verbs and idioms, and check whether they worked them out correctly in **c**.

Check answers.

put things off = delays things until a later time or date
to the letter = paying attention to every detail
get stuck = be unable to continue
put together = to make or prepare sth by fitting or collecting parts or information together
catches your eye = attracts your attention
go round = follow a route
head-on = in a direct way
your gut feeling = your natural feelings that make you react in a particular way
a white lie = a harmless or small lie, especially one that you tell to avoid hurting sb

Deal with any other vocabulary problems that arose when Sts were reading the personality test.

e Now get Sts to do the personality test individually.

Extra idea

- You could get Sts to compare answers and give reasons or examples to support their choices.

f Focus on the task and the eight types (planner, spontaneous, etc.).

Now give Sts time to work out which type they are for each section of the questionnaire.

g Tell Sts to go to **Communication *What's your personality?*** on *p.104*. Here they follow the instructions to identify their overall personality (*Realist*, *Supervisor*, etc.). Finally, they read the description of their personality.

Get Sts to ask their partner for his / her personality and read their description, too. Sts then tell each other how accurate they think the description is.

Get some feedback from the class. With a show of hands you could find out how many Sts think their description is accurate.

Extra idea

- As a final light-hearted activity, tell Sts they are going to do a psychological test. Tell them to close their books. Then tell them to write down the first three adjectives of personality that come to their minds.
- Then tell them that the first adjective they have written is how they see themselves, the second is how others see them, and the third is how they really are.

G discourse markers (1): linkers
V work
P the rhythm of spoken English

1B Nice work!

Lesson plan

The topic of this lesson is work.

In the first half of the lesson Sts read three articles taken from a weekly series in the *Guardian* newspaper, where ordinary people write a short paragraph showing how they really feel about their jobs. The context provides an opportunity for Sts to discuss how they would feel about doing all the different jobs mentioned. Sts then expand their lexis related to the world of work.

In the second half of the lesson the focus moves to what motivates people to feel happy at work and Sts look at the criteria used in the annual *Sunday Times* survey to look for the 100 best companies in the UK to work for. They then listen to an interview with a woman who works for Skyscanner, a global travel comparison website, whose main office is in Edinburgh, and whose employees are among the happiest in the country according to a recent survey. Examples from the listening provide a lead-in to the grammar focus, which is on linkers expressing reason, result, purpose, and contrast. Pronunciation focuses on the rhythm of spoken English. Sts then write a job application. The lesson ends with the song *We Work the Black Seam*.

STUDY LINK
- **Workbook** 1B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** discourse markers (1): linkers *p.163*
- **Communicative** Have I got the job? *p.189* (instructions *p.182*)
- **Vocabulary** Work *p.214* (instructions *p.209*)
- **Song** *We Work the Black Seam p.231* (instructions *p.228*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.8* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Theodore Roosevelt (1858–1919) was the President of the United States from 1901 to 1909. He is often ranked among the top five US Presidents, and many people consider him to have established America's place in the modern world.
- Get Sts to discuss with a partner whether they agree with the quote or not and why.
- Open the discussion to the whole class and elicit ideas and opinions.

1 READING & SPEAKING

a Focus on the task and put Sts in pairs or small groups to discuss the questions.

Get feedback from individual Sts.

Extra idea

- You could do this as an open-class activity, especially if you have a small group.

b Focus on the three articles and point out that this is a regular feature in the *Guardian* newspaper (a well-known UK daily paper). Point out to Sts that these articles are written by members of the public and not journalists. Make sure Sts know the three jobs – a checkout girl, a university lecturer, and a 999 operator (someone who answers emergency calls for ambulance, police, and fire services).

Focus on the three quotes and make sure Sts understand them.

Put Sts in pairs to discuss who they think said what.

Elicit some ideas, but don't tell Sts if they are right or not.

c Focus on the task and the expression *reading between the lines*. Elicit / explain that in some texts there are things which are implied rather than directly stated. To understand them you need to 'read between the lines', that is, look for clues to help you to understand what is really being said.

Extra idea

- You may want to tell Sts that the expression 'reading between the lines' probably comes from the world of spying, when secret messages were written in invisible ink between the lines of a text.

Give Sts time to read the articles to check their answers to **b**.

Put Sts in pairs and get them to discuss how they think the people feel about their jobs.

Check answers to **b** and elicit opinions about whether they like or dislike their jobs.

1 C (the 999 operator)
2 A (the checkout girl)
3 B (the university lecturer)

Possible opinions

The checkout girl sounds as if she probably dislikes her job.
The university lecturer on the whole probably likes his / her job though he does also complain about students' indifference.
The 999 operator seems on the whole to like his / her job, but sometimes finds it very stressful and upsetting.

d Focus on the task and the nine questions. Make sure Sts understand *empathize* in the last question (= to understand another person's feelings and experiences, especially because you have been in a similar situation).

Give Sts time to read the articles again and answer the questions.

Check answers.

1 A	4 C	7 B
2 B	5 B	8 A
3 A	6 C	9 C

LEXIS IN CONTEXT

e Focus on the first part of the task, emphasizing the importance of trying to guess the meaning of words and phrases from the context.

Get Sts, in pairs, to look at each highlighted phrasal verb and idiom in turn and try to guess its meaning. Set a time limit for this.

When the time limit is up, focus on the second part of the exercise where Sts now check their guesses by matching the highlighted phrasal verbs and idioms to definitions 1–8. Focus on *sb / sth* in 1, and remind Sts that *sb* stands for *somebody* and *sth* for *something*, and that when phrasal verbs are separable, this is how they are given in a dictionary, e.g. *pay sb back*.

Give Sts time to complete the exercise and compare in pairs before checking answers.

1 look down on	5 gets wearing
2 breaks my heart	6 life or death
3 keep up with	7 build up
4 does my head in	8 go blank

You may want to point out / elicit that:

– *do sb's head in* is an informal expression.

– *wearing* is an adjective (= that makes you feel very tired mentally or physically).

– *keep up* (with sb / sth) has many meanings and the one here is 'to move, make progress or increase at the same rate as sth'.

Remind Sts that they saw the adjective *blank* in Lesson **1A** (*blank faces*).

Finally, deal with any other vocabulary problems that arose from the articles.

f Focus on the instructions and make sure Sts understand what they have to do. Before Sts start, you might want to check they know the meaning of all the jobs.

Give Sts time to match the jobs to the extracts.

When Sts have finished, put them in pairs, get them to compare their answers and discuss with their partner what each extract implies about how the speaker feels about his / her job.

Check answers.

dentist	1: They know that they are hurting the patient, but they have to do it. They don't enjoy inflicting pain.
taxi driver	2: Sometimes they hear too many personal stories.
driving instructor	3: They prefer teaching women how to drive.
pizza delivery man	4: They don't like it when people ignore them or slow them down.
IT support worker	5: Some people ask for help before trying to work things out themselves.
beauty counter manager	6: She dislikes her job as she is lying to women.

g Put Sts in pairs or small groups and get them to discuss the questions.

Get some feedback for each question from the class.

Extra support

- Demonstrate the activity by answering the questions yourself first.

2 VOCABULARY work

a Focus on the task and give Sts time to complete each sentence.

Check answers and elicit the meaning of the words.

1 demanding
2 colleagues
3 quit

b Tell Sts to go to **Vocabulary Bank *Work*** on *p.161*.

Focus on **1 Adjectives describing a job** and get Sts to do **a** individually or in pairs.

1 10 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers and make sure Sts understand the explanations in A–F. You may want to model and drill the pronunciation of some of these words, e.g. *rewarding*.

See script 1.10

1 10
Work
Adjectives describing a job

1 **C** My job as a divorce lawyer is very challenging. It tests my abilities in a way that keeps me interested.
2 **A** I'm a checkout assistant in a supermarket. I really enjoy my job, but it can be a bit monotonous and repetitive. I have to do exactly the same thing every day.
3 **B** I'm a primary school teacher. I find working with young children very rewarding. It makes me happy because it's useful and important.
4 **F** I work in a small graphic design company and my job's really motivating. The kind of work I do and the people I work with make me want to work harder.
5 **D** Being a surgeon is very demanding. It's very high pressure and you have to work long hours.
6 **E** I work at an accounting firm. My job is incredibly tedious. It's really boring and it makes me feel impatient all the time.

Highlight:

– the difference between a *challenging* job, which tests your abilities and energies in a positive way, and a *demanding* job, which has more negative connotations.

– that *rewarding* is a synonym of *satisfying*, but with an even more positive meaning. It suggests the work is hard, but worth it. Point out that the adjective comes from the noun *reward* (= sth you are given for doing sth good, working hard, etc.).

– that *monotonous* and *repetitive* are very similar in meaning, but *monotonous* stresses that a job is both repetitive and boring.

– that *tedious* and *boring* have the same meaning.

Focus on **Activation** and give Sts time to think of their answers.

Put Sts in pairs and get them to tell their partner the jobs they have thought of for each adjective.

Elicit a few jobs for each adjective.

Extra support

• Do the **Activation** exercise as an open-class activity.

Focus on **2 Collocations** and remind Sts that collocations are words that often go together. You could remind them of the collocation *rough itinerary*, which they saw in the personality quiz in the previous lesson. Explain that these two words combine to provide natural sounding speech and writing – we wouldn't say *approximate itinerary*.

Look at **a** and tell Sts that all the collocations in this section are work-related. Look at the title, *The intern*, and elicit / explain what it is (a student or new graduate who is getting practical experience in a job). Get Sts to do the exercise individually or in pairs.

1 11 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers by getting Sts to read the full sentences. You may want to model and drill the pronunciation of some of these words, e.g. *career*.

2	qualifications	7	job
3	experience	8	full
4	career	9	clocking
5	management	10	positions
6	permanent	11	for

1 11

Collocations

What I'm really thinking – the intern

I've just started my third internship. At the end of it, I will have been working unpaid for a year. It feels as though I'm not in control of my own life, that I'm helpless. Academic qualifications and work experience are almost irrelevant when you're competing against people who have years of experience, many of whom are taking a step down the career ladder. I'm not choosy – I've spent time in a children's charity, events management, a press office – but they haven't got me a permanent contract. It's demoralizing. And exhausting – job-hunting is a full-time occupation. After clocking off, most people can be free for the night. For the intern, it's time to go home and look for work. I have no idea how many positions I've applied for since graduating, but it's more than 100.

Highlight that:

– *career* refers to the series of jobs that a person has in a particular area of work, usually involving more responsibility as time passes, e.g. *a career in journalism*. It can also refer to the period of your life that you spend working, e.g. *He had a long career as a tennis player.* A *career ladder* is a series of stages by which you can make progress in your career. Other collocations with *ladder* include *social ladder* and *property ladder*.

– *clock off* means to record the time at which you leave work, especially by putting a card into a machine.

– *position* (synonym *post*) is normally used when talking about having or applying for a specific job in a large organization.

– some collocations have dependent prepositions, e.g. *apply for a job*, etc.

Tell Sts that noticing and recording words that go together will improve the accuracy and fluency of their speaking and writing.

Focus on the instructions for **c** and get Sts to do it individually or in pairs.

Check answers and elicit the meaning of each collocation.

1 leave 2 contract

Highlight the meaning of:

– *maternity leave* (= period of time when a woman temporarily leaves her job to have a baby – *paternity leave* is for a father).

– *compassionate leave* (= time that you are allowed to be away from work because sb in your family is ill or has died).

– *freelance* (= earning money by selling your work or services to several different organizations rather than being employed by one particular organization).

– *a temporary contract* (= a contract for a job you may do only for a few months) and *a part-time contract* (= a contract for a job where you only work some hours a day, or some days a week).

– *fixed-term* (= a fixed-term contract is one that only lasts for an agreed period of time).

Focus on **3 The same or different?** and get Sts to do **a** individually or in pairs.

1 12 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers and get Sts to explain the ones that are different. You may want to model and drill the pronunciation of some of these words, e.g. *resign*.

1 *Colleagues* and *co-workers* mean the same thing, but *co-workers* is American English.
2 *Quit* and *resign* mean the same thing, but *quit* is more informal.
3 *Staff* and *workforce* mean the same thing.
4 *Be laid off* and *be made redundant* mean the same thing, but *be laid off* can be temporary and *be made redundant* can't.

5 *Be out of work* and *be off work* are different. *Be out of work* means you don't have a job or have lost the one you had and *be off work* means a temporary absence because of illness or if you are having a baby.
6 *Be sacked* and *be fired* mean the same thing, but *be fired* is more common in American English.
7 *Get promoted* and *get a rise* are different. *Get promoted* means get a better job in the same company. *Get a rise* means get an increase in salary.
8 *Skills* and *qualifications* are different. *Skills* are particular abilities, *qualifications* are exams you have passed or studies you have completed.
9 *Hire somebody* and *employ somebody* mean the same thing, but *to hire somebody* can be temporary, for example *to hire a lawyer*.
10 *Perks* and *benefits* mean the same thing, but *perks* is more informal.

1 12

The same or different?

1 'Colleagues' and 'co-workers' mean the same thing.
2 'Quit' and 'resign' mean the same thing.
3 'Staff' and 'workforce' mean the same thing.
4 'Be laid off' and 'be made redundant' mean the same thing.
5 'Be out of work' and 'be off work' are different. 'Be out of work' means be unemployed. 'Be off work' means be away from work because of illness or another reason.
6 'Be sacked' and 'be fired' mean the same thing.
7 'Get promoted' and 'get a rise' are different. 'Get promoted' means get a better job in the same company. 'Get a rise' means get an increase in salary.
8 'Skills' and 'qualifications' are different. 'Skills' are particular abilities, for example, IT skills. 'Qualifications' are exams you have passed or studies you have completed.
9 'Hire somebody' and 'employ somebody' mean the same thing.
10 'Perks' and 'benefits' mean the same thing.

Highlight that although some words have the same meaning, their register is different:

– *quit* is more informal than *resign*.

– *hire* is more common in American English.

– *be sacked* is more informal than *be fired*.

– *perks* is more informal than *benefits*. You might also want to point out that *perks* is generally used in the plural.

Tell Sts when they read a formal text they will find words and phrases which the dictionary will list as *formal*. When they record them, they should make a note of the neutral / informal alternative, e.g. *resign* (neutral), *quit* (informal).

Finally, focus on **Activation** and give Sts time to think of their answers.

Put Sts in pairs and get them to tell their partner what they can remember.

Tell Sts to go back to the main lesson **1B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

c This is a quick revision exercise on the lexis Sts have just studied in the **Vocabulary Bank**. Give Sts time to complete sentences 1–5 with the words in the list.

Check answers.

1 clock off	3 be laid off	5 unpaid
2 rewarding	4 skills	

Now get Sts to write five sentences of their own with the remaining words.

Monitor and help, making sure Sts are leaving gaps in their own sentences for their partner to guess the words.

Put Sts in pairs and get them to exchange the five gapped sentences they wrote with the remaining words or phrases. Monitor and help.

Get Sts to check their answers with their partner.

Get some Sts to read their new sentences to the class.

3 SPEAKING & LISTENING

a Focus on the task and make sure Sts know what *annual survey* and *criteria* mean.

Then go through the eight headings making sure Sts understand the lexis, especially *fair deal*, *personal growth*, and *well-being*.

Set a time limit for Sts in pairs to complete the seven criteria.

Check answers.

2 Well-being	6 Leadership
3 Giving something back	7 My team
4 Personal growth	8 Fair deal
5 My manager	

b Give Sts a few minutes to decide which three criteria in **a** are the most important when deciding where to work.

Put Sts in pairs or small groups and get them to discuss their ideas.

Then get some feedback from pairs / groups and see if there is any kind of consensus.

Extra idea

- If you have a class where some Sts work (or have worked) and others are studying, you could divide the class into these two groups before sub-dividing into pairs or small groups. Then you could later contrast the possibly different perspectives of the two groups.

c Focus on the instructions and make sure Sts know what a *travel comparison website* is (= a website where you can find the cheapest flights, hotels, etc. from a wide variety).

Give Sts time to look at the photos and read about Skyscanner.

Ask the class whether or not they would like to work for Skyscanner, and why (not).

Deal with any vocabulary problems that might have arisen in the text.

d **1 13** Focus on the instructions. You may want to point out that Lisa speaks with a Scottish accent.

Play the audio once the whole way through for Sts to listen for Lisa's position at Skyscanner and how she feels about the company and her job.

Check answers, getting Sts to justify their answers.

Lisa is the PR Manager for the Danish, Swedish, and Turkish markets.
How she feels about the company: 5
How she feels about her job: 5

1 13
(script in Student's Book on *p.126*)
I = Interviewer, L = Lisa

I Well, today I'm very pleased to be visiting the Edinburgh offices of Skyscanner, a company which did extremely well in this year's *Sunday Times* Best Companies to Work For awards, coming sixth overall and winning outright in the categories for most exciting future and best personal growth. So, welcome to Lisa Imlach. Lisa, could you start by telling us a bit about what you do?
L So I am the PR, PR Manager for the Danish, Swedish, and Turkish markets, I look after the, our PR agencies there and what that really means is that I work with them to get Skyscanner messages and stories into the media, so that could be anything from a big report on trends, on the future of travel, to smaller stories about where the Turkish people are going on summer holidays.
I And how long have you worked at Skyscanner?
L I've just celebrated my year anniversary.
I Oh, well, congratulations!
L Lots has changed in a year, but all good changes.
I And what was it that attracted you to apply for a job here?
L I had always want, wanted to work somewhere that was kind of travel-focused, my previous job was in a very dry environment, so much so that I decided I would go travelling and then the day before I flew to South America for a few months, I had an interview here and found out when I was in the Bolivian Salt Flats that I got the job, so really nice, yeah.
I Skyscanner did very well in this year's *Sunday Times* survey of Best Companies to Work For. Do you agree that it's a good place to work?
L Yeah, absolutely it's a, it's a very funny thing, actually, because it very quickly becomes the norm for someone who works here, all these amazing benefits we have, so when you talk to someone else, you know, in another company, you suddenly think 'Wow, we're so lucky,' so, you know, anything from flexible working to the small things like free fruit, to people being able to work from their home country, they are all massive benefits that you quite quickly get used to, but I think everyone really does appreciate it.
I So I guess it would be difficult to go anywhere else after this?
L Yes, very much, maybe that's the plan, maybe that's the ploy that they've gone with!
I Is there one thing that you'd identify for you as a particularly significant benefit?
L I have to admit what I really love is the flexible working policy, it's a quite casual thing, there is no formal procedure, but it, it very much places the trust with the, the employees, so, you know, if I want to leave early on a Friday, there is kind of this, relaxed understanding, 'Do you know what? You'll make up the time when you can, you're in charge, you're the, you're the one who knows your workload and your own role,' which is really nice, it's quite refreshing because it's quite unusual, especially within quite a large corporate – you know, organization – and so I particularly like that.
I Is there anything that you might change about, about the company or about its, the way it treats its employees?
L I think, so we're growing at quite a, kind of rapid pace and I think because we have six different offices – you know, Beijing, Miami – I think as we grow it will probably be something that we need to tackle in terms of how we all work together across different time zones, so I think at some point that will be something that becomes more of an issue, it's not at the moment, but I'm pretty confident that Skyscanner will be able to tackle that, and tackle that in good time.
I Wonderful. OK, well, thank you very much indeed, Lisa, thanks for your time.
L Thank you.

e Focus on the instructions and give Sts time to read the questions.

Play the audio again for Sts to listen and answer the questions. You could pause the audio each time she answers one of the questions to give Sts time to write. Play again as necessary.

Get Sts to compare with a partner and then check answers.

1 exactly one year
2 She wanted to work somewhere that focused on travel.
3 She went to South America.
4 flexible working; free fruit; being able to work from your home country
5 She values the flexible working policy most highly because it gives her freedom and is based on trust.
6 They have offices in different parts of the world and they need to work together across time zones.

Extra support

- If there's time, get Sts to listen again with the script on *p.126*, focusing on any new vocabulary that they didn't understand.

LEXIS IN CONTEXT

f **1 14** Tell Sts that they will hear five short extracts which contain phrases 1–5. Play the audio, pausing after each extract and get Sts to discuss what the highlighted words mean.

Elicit answers.

1 that is related to travel
2 becomes usual or expected
3 action that is carefully planned to get an advantage over sb else
4 the amount of work that has to be done by a particular person
5 problem / worry; deal with

1 14
1 I had always want, wanted to work somewhere that was kind of travel-focused...
2 ...it's a very funny thing, actually, because it very quickly becomes the norm for someone who works here, ...
3 **I** So I guess it would be difficult to go anywhere else?
L Yes, very much, maybe that's the plan, maybe that's the ploy that they've gone with!
4 I have to admit what I really love is, um, the flexible working policy, it's quite a casual thing, there is no formal procedure, but it, it very much places the trust with the, the employees, so, you know, if I want to leave early on a Friday, there is a kind of this, relaxed understanding, 'Do you know what? You'll make up the time when you can, you're in charge, you're the one who knows your workload...'
5 I think, so, we're growing at quite a, kind of rapid pace and I think because we have six different offices – you know, Beijing, Miami – I think as we grow it will probably be something that we need to tackle in terms of how we all work together across different time zones, so I think at some point that will be something that becomes more of an issue, it's not at the moment, but I'm pretty confident that Skyscanner will be able to tackle that...

Deal with any vocabulary problems that arose.

g Do this as an open-class activity and try to elicit some different opinions.

4 GRAMMAR discourse markers (1): linkers

a Focus on the extract from the listening, and elicit that *so* is the missing word, and is used to introduce a result clause.

b Focus on the task, the headings in the four columns, and the examples.

Put Sts in pairs and get them to add two more linkers to each column.

Check answers.

a result	consequently, therefore
a reason	as, due to
a purpose	in order to, so as to
a contrast	despite, even though

Extra support

- Before Sts do **b**, elicit that the most common linkers to introduce a reason, a purpose, and a contrast are *because*, *to*, and *but*. You could then do **b** as an open-class activity, eliciting the linkers from the class.

c Tell Sts to go to **Grammar Bank 1B** on *p.141*.

Focus on the term *discourse markers*. Explain to Sts that discourse markers are words and expressions, often linkers, adverbs or adverbial expressions, which help you to understand:

– the connection between what a speaker is saying and what has already been said.

– the connection between what a speaker has said and what he / she is now going to say.

– what the speaker thinks about what he / she is saying.

Tell Sts that here they are focusing on discourse markers which express connections (those which give information about a speaker's attitude are focused on in **3B**).

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries. At the end of the section on **contrast**, point out that *though* and *mind you* can be used in informal / spoken English to show a contrast, e.g. *He's very friendly – he's a bit mean, though. He's very friendly – mind you, he's a bit mean.*

Additional grammar notes

- In this lesson Sts revise discourse markers in these four areas (result, reason, purpose, and contrast), and learn some more sophisticated expressions, e.g. *due to* / *owing to*, *yet*, etc. There is also a strong focus on register to enable Sts to use these markers appropriately. Highlight that using a variety of discourse markers will make their English sound more advanced.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner. Check answers after each exercise, getting Sts to read the full sentences.

When checking answers to **b**, ask Sts which sentences are formal.

a
1 as
2 so that
3 in spite of
4 Nevertheless
5 though

b
1 because of
2 consequently (formal)
3 Nevertheless (formal)
4 to
5 though
6 due to (formal)

c
1 ...enjoyed the play in spite of our seats being a long way from the stage. / in spite of the fact that our seats were a long way from the stage.
2 ...took us ages to get there because of the heavy traffic.
3 ...took the price off the bag so that Becky wouldn't know how much it had cost.
4 ...the receipt for the sweater in case your dad doesn't like it.
5 ...isn't at all spoilt even though she's an only child.
6 Prices have risen due to increased production costs / the increase in production costs / the fact that production costs have increased.

Tell Sts to go back to the main lesson **1B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

5 PRONUNCIATION the rhythm of spoken English

Pronunciation notes

- Encouraging Sts to improve their control of stress, both of syllables in individual words and of words in sentences, is still important at this level. Misplaced stress in an individual word can cause a breakdown in communication and stressing the right words in a sentence will help Sts speak English with a good rhythm and make them sound more fluent.

a 1 15 Focus on the **Fine-tuning your pronunciation: the rhythm of English** box and explain / elicit the meaning of *fine-tuning*. Now go through it with the class.

Play the audio once the whole way through for Sts just to listen.

1 15
See the sentences in the Student's Book on *p.11*

Now play the audio again, pausing after each sentence for Sts to listen and repeat. Encourage them to copy the rhythm as much as possible.

Finally, you could repeat the activity, eliciting responses from individual Sts.

b 1 16 Focus on the instructions and make sure Sts understand what they have to do.

Play the audio sentence by sentence, pausing after each one to give Sts time to write what they heard.

Get Sts to compare with a partner and play again as necessary.

Elicit the beginning of each sentence onto the board.

See script 1.16

1.16
1 I want to find a job nearer home so that I don't...
2 I didn't tell my boss how bad I thought his idea was, so as not to...
3 Being a junior doctor is very demanding, partly because of...
4 Even though I was offered a good salary, I...
5 House prices in London have gone up dramatically and as a result young people...
6 Staff will be given a bonus payment in December due to the...
7 I wasn't offered the job in spite of having...
8 The company has not been able to find a buyer, therefore it will...

Now put Sts in pairs and get them to decide how each sentence might end.

Elicit some ideas, but don't tell Sts if they are right or not.

c **1.17** Tell Sts they will now hear the whole sentences and they need to write the endings. Play the audio sentence by sentence, pausing after each one to give Sts time to write.

Get Sts to compare with a partner and play again as necessary.

Elicit the ending of each sentence onto the board. Find out if any Sts guessed exactly how the sentences would end.

See the words in **bold** in script 1.17

1.17
1 I want to find a job nearer home so that I don't **have to spend so much time commuting**.
2 I didn't tell my boss how bad I thought his idea was, so as not to **lose my job**.
3 Being a junior doctor is very demanding, partly because of **the long hours**.
4 Even though I was offered a good salary, I **decided not to accept the job**.
5 House prices in London have gone up dramatically and as a result young people **can't afford to live there**.
6 Staff will be given a bonus payment in December due to the **rise in annual profits**.
7 I wasn't offered the job in spite of having **all the necessary qualifications**.
8 The company has not been able to find a buyer, therefore it will **be closing down in two months' time**.

Finally, put Sts in pairs and tell them to practise saying the sentences as naturally as possible.

6 **WRITING** a job application

This is the first of seven Writing tasks. In today's world of email communication, being able to write in English is an important skill for many Sts, and at this level many Sts are also preparing to take formal exams, which include a writing paper. We suggest that you go through the analysing and planning stages in class, but set the actual writing (the last stage) for homework.

In this lesson the focus is on writing a job application. The writing skills focus is on error correction, using appropriate register, and including relevant information.

Tell Sts to go to **Writing** ***A job application*** on *p.112*.

ANALYSING A MODEL TEXT

a Focus on the text type (a job application) and tell Sts that if you apply for a job in the UK, you normally send a CV (Curriculum Vitae) and a covering letter or email, which explains briefly what post you are applying for, who you are, and why you think you are suitable for the job. The same is true if you are applying for a grant or scholarship, or for a place on a course of study.

Focus on the **Key success factors** and go through them with the class.

Now focus on the job advert, and give Sts time to read it. Then ask Sts if they would be interested in applying and elicit opinions.

b Focus on the instructions and the email. You might want to point out to Sts that the email has mistakes in it, but they shouldn't worry about it at this stage. Tell Sts to read it quickly, and elicit the contents of the three main paragraphs.

1 Information about qualifications and skills (her studies and level of English)
2 Information about her work experience
3 Why she thinks she would be suitable for the job

c Focus on the **Improving your first draft** box and go through it with the class.

Now read **1** and then focus on *Dear Miss Foster* in the email, which has been crossed out and elicit that Agata doesn't know Irena Foster at Skyscanner, so she doesn't know if she is married or not. *Ms* is appropriate for both married and unmarried women. (Nowadays most women prefer to use this title.) Then elicit why *My name is Agata Beck* has been crossed out and elicit that it is inappropriate, as you give your name at the end. To include it here as well is unnecessary and repetitive.

Tell Sts to find the other three irrelevant or inappropriate sentences.

Get them to compare with a partner, and then check answers and elicit whether they are irrelevant or inappropriate.

I made many American friends during this period... (irrelevant)
He is, in fact, my uncle. (irrelevant)
I would definitely not panic when things got busy! (inappropriate, too informal)

Now focus on **2** and set a time limit for Sts to find the ten mistakes.

Get Sts to compare with a partner and then check answers.

advertised **o**n your website
a high level of spoken **E**nglish
in the United States **for** six months
an exchange programm**e**
marketing a**s**sistant and administrator
The director of **the** company
enthusiastic **about** travel
apart **from** my work experience
calm and conscien**t**ious
(any) further information

d Ask the question to the class and elicit opinions. (In fact, she probably would be given an interview as, despite some mistakes, the email is well organized and gives all the necessary information.)

USEFUL LANGUAGE

e Focus on the task and on the example. Elicit that although they both mean the same thing, the slightly more formal / professional sounding style in *I am writing to apply…* is more appropriate. Take this opportunity also to remind Sts that in this kind of letter they should not use contractions.

Then get Sts to continue individually or in pairs.

Check answers.

Extra support

- If you think your Sts will have problems remembering the expressions, get them to quickly re-read the text first.

2 I have recently graduated from university, where I completed a degree in business studies.
3 I have a high level of spoken English.
4 I have some relevant experience.
5 My tasks have included dealing with clients by phone.
6 I would welcome the chance to be part of such a high-profile company.
7 I attach a full CV.
8 If you require any further information, I would be happy to provide it.
9 I look forward to hearing from you.

Highlight that these phrases would be appropriate, with the relevant adjustments, in most letters of application (e.g. for a grant or course of study).

Extra idea

- Test Sts on the phrases by saying the informal phrase and getting them to say the more formal one.

PLANNING WHAT TO WRITE

a Focus on the task. Set a time limit for Sts to read the advertisement and make notes.

b Put Sts in pairs and get them to compare their notes.

Then get feedback from individual Sts.

Finally, go through the **Tips** with the class.

Extra support

- If you think your Sts may have forgotten how to begin and end letters, elicit the rules from them and write them on the board.

1 If you know the name of the person you're writing to, begin *Dear* + title + surname. If not, begin *Dear Sir* or *Dear Madam*.

2 Finish your letter with *Yours sincerely* if you know the person's name, and *Yours faithfully* if you don't.

3 If you are writing a letter rather than an email, print your name underneath your signature.

WRITING

Go through the instructions and set the writing for homework.

7 1 18 SONG *We Work the Black Seam*

This song was originally made famous by English musician and singer-songwriter Sting in 1985. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.231*.

1 18 Available as MP3 on CD1

We Work the Black Seam

This place has changed for good
Your economic theory said it would
It's hard for us to understand
We can't give up our jobs the way we should
Our blood has stained the coal
We tunnelled deep inside the nation's soul
We matter more than pounds and pence
Your economic theory makes no sense

Chorus

One day in a nuclear age
They may understand our rage
They build machines that they can't control
And bury the waste in a great big hole
Power was to become cheap and clean
Grimy faces were never seen
But deadly for twelve thousand years is carbon fourteen
We work the black seam together
We work the black seam together

The seam lies underground
Three million years of pressure packed it down
We walk through ancient forest lands
And light a thousand cities with our hands
Your dark satanic mills
Have made redundant all our mining skills
You can't exchange a six-inch band
For all the poisoned streams in Cumberland

Chorus

And should the children weep
The turning world will sing their souls to sleep
When you have sunk without a trace
The universe will suck me into place

Chorus

COLLOQUIAL ENGLISH

1 Talking about...work and family

The Colloquial English lessons

This is the first of five Colloquial English lessons featuring interviews commissioned and filmed specially for *English File*. The interviews are related to one of the topics in the preceding Files – for example, in the first interview Eliza Carthy talks about her family and her work, both topics covered in **File 1**. The interviewees (Eliza Carthy, Mary Beard, Jordan Friedman, Quentin Blake, and George McGavin) are all leading figures in their field and offer interesting perspectives on what they do, as well as giving Sts an opportunity to interact with authentic, unscripted speech.

The second part of each Colloquial English lesson features short street interviews in which members of the public talk about aspects of the same topic. The lesson ends with a Speaking activity where Sts talk about their opinions and experiences.

At the end of each section of the interview, we suggest that Sts listen a final time while reading the scripts. This will let them see what they did / didn't understand, and help them to further develop their awareness of features of spoken English such as elision, false starts, discourse markers, hesitation devices, etc.

Lesson plan

In this lesson the person interviewed is Eliza Carthy, an English folk musician known for both singing and playing the violin. In this three-part interview she talks about her musical family and ancestors, her life as a musician, and the effect it has on her own children. This is followed by a language focus on discourse markers which Eliza Carthy uses. It both revises some which Sts should already know, and previews some which they will learn in **3B**.

In the **IN THE STREET** section people are asked about their family tree and if there's anyone in their family they'd like to know more about.

The lesson ends with a speaking activity based on the topic of the lesson, families and work. These lessons can be used with *Class DVD*, *iTools*, or *Class Audio* (audio only).

Sts can find all the video content on the *iTutor*.

STUDY LINK

- **Workbook** Talking about...work and family
- **iTutor**
- **www.oup.com/elt/englishfile**

Test and Assessment CD-ROMs

- **Quick Test 1**
- **File Test 1**
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in (books closed)

- Write the following questions on the board and get Sts to discuss them in small groups.
  1. WHAT STYLES OF FOLK MUSIC OR TRADITIONAL MUSIC ARE THERE IN YOUR COUNTRY?
  2. ARE THEY POPULAR? WHO WITH?
  3. WHERE WOULD YOU GO TO SEE THEM LIVE?
  4. DO THEY HAVE A FUTURE OR ARE THEY DYING OUT?
  5. ARE THEY BEING REINVENTED BY MODERN MUSICIANS?
- Get some feedback from various groups.
- Then tell Sts they are going to watch / listen to an interview with a well-known English folk musician.
- If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to Google Eliza Carthy and find out a bit about her.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photos and the biographical information about Eliza Carthy. Give Sts time to read it.

Do the question as an open-class activity.

Sts' own answers

b 1 19 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 1**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Check the answer.

Eliza's overwhelming memory of her childhood is of being with her family on the farm surrounded by travelling musicians, listening to music, singing, and playing.

1 19

(script in Student's Book on *p.126*)

I = interviewer, E = Eliza Carthy

Interview with a folk musician – Part 1

I Eliza Carthy, could you tell us a bit about your family background, your parents and grandparents?

E Um, I come from a musical family; my parents are folk singers, my father is a guitarist who is known for playing, for playing the guitar um and inventing a particular style of English folk guitar. Um he started playing when he was 17, back in the 50s, and um really was, was quite instrumental in his youth in sort of building the the 60s folk club scene in London. He was a friend of Bob Dylan and Paul Simon many, many years ago, and um is known for reconstructing old traditional ballads, traditional English ballads. My mother comes from a folk-singing family called The Watersons, and they were from the north of England, they're from Hull, which is in the north of England, and they were also instrumental in the beginning of the 60s folk revival, the formation of the folk clubs, and the, the beginning of, basically, the professional music scene that I work on now.

I And were your parents both from musical families?
E Really both sides of my family are musical: my my mother's side of the family were all travellers and gypsies, my, er, her grandmother, she was brought up by her grandmother, both of her parents died when she was very young. She had an uncle that played the trumpet, you know, her father played the banjo, he used to listen to American radio during the Second World War and he used to learn the songs off the radio like that. Her grandmother was very into the sort of old romantic ballads like *The Spinning Wheel* and things like that, and she used to, she used to sing when they were little; the whole family sang, the whole family danced. And I was brought up in that kind of a family: my mother and her, her brother and her sister were in a singing group, my dad joined that singing group, and then, when I was old enough, I joined the family as well.
I So you had a very musical upbringing?
E My upbringing was, I suppose some people might think it was quite a hippy upbringing. I was brought up on a farm, um that had three houses in a row, with me and my mum and dad in the end house, my uncle – my mum's brother – and his wife and their four children in the middle house, and then my mum's sister and her husband and their two children on the other end house. And we grew up basically self-sufficient, we had animals and we had chickens and goats and pigs and horses and things like that, and we, we grew up singing together and living together in that environment in North Yorkshire in the 1970s. Because my parents were professional musicians and touring musicians, we had a lot of touring musician friends who would come and stay at the farm and they would sing and play all the time and there was music all around when I was a child, and that really formed the basis of, of how I live now.

c Focus on the questions and give Sts time, in pairs, to see if they can remember any of the information.

Play the video or audio again the whole way through.

Get Sts to compare with their partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 He started playing the guitar in the 50s. In the 60s he helped to create the folk music scene in London. He was friends with Bob Dylan and Paul Simon.
2 The Watersons are a folk group from her mother's side of the family. They are from Hull. They were important in the 60s folk revival and in the development of folk clubs in the north of England.
3 Her mother's grandmother brought her mother up as her parents had died.
4 Her mother's uncle played the trumpet. Her mother's father played the banjo. He used to listen to music on the radio and learn the songs he heard.
5 Her grandmother used to sing *The Spinning Wheel* when Eliza was young.
6 The farm had three houses in a row – one for Eliza and her parents, one for her mother's brother and his family, and one for her mother's sister and her family. They kept a lot of animals. There was always singing and music being played at the farm.
7 Her parents' friends were touring musicians who often stayed on the farm.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.126*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 2

a 1 20 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 2**) once the whole way through for Sts to do the task.

Give Sts time to discuss the questions and what they understood.

Then play the video or audio again if necessary.

Elicit opinions.

Suggested answers
Eliza Carthy was probably quite an independent and confident child.
As a mother she focuses on her children and organizes her work around them.

1 20
(script in Student's Book on *p.126*)

Interview with a folk musician – Part 2
I Do you think it was inevitable that you'd become a professional musician?
E Well, if you were ever to ask any of us, were it – we would definitely have all said no. I wanted to be, I wanted to be a writer; my mum certainly didn't want me to go on the road. My mum retired in 1966 – 65 / 66 – from professional touring to raise me – I mean the road is a difficult place, whether you're travelling with your family or with a band or on your own, and she certainly didn't want that for me. My dad also probably never thought that I would do it, but I ended up following, exactly following his footsteps and quitting school when I was 17 and going on the road, and I've been on the road ever since.
I Can you tell us about your first public performance?
E My dad says that my first public performance was at the Fylde Folk Music Festival in Fleetwood in Lancashire when I was six, and we were at the Marine Hall and they were singing, The Watersons, the family, the family group were singing, and I asked if I could, I asked if I could go up on stage with them, and I was six. And Dad said, 'Well, you know, you probably don't know everything, so just stand next to me on stage and we'll start singing and if you, if you know the song, just pull on my leg and I'll lift you up to the microphone and you can, you can join in.' God, I must have been awful! But yes, apparently I just...the first song they started up singing, I tugged on his leg, and he picked me up and he held me to the microphone and I sang that, and he was like, 'Did you enjoy that?' 'Yes, I did!' And he put me down again and they started singing the next one, tugged on his leg, the same thing! And he just ended up doing the whole concert with me sitting on his hip! Which er...now I have a six-year-old and I know how heavy she is and it must have been quite difficult, God bless him!
I Has having children yourself changed your approach to your career?
E Er, yes, in a way. Yes, in a way it has. I've just reordered my working year because my eldest daughter has just started school, so I, you know, I'm, I'm not free to to take the children with me on the road anymore and and I'm now bound by the school terms. So I try to work only on the weekends and in school holidays now and I try to to be Mummy from Monday to Friday, taking them to school, bringing them back again. I'm not getting a great deal of sleep, but then I don't know many mothers of six- and four-year-olds that are getting a great deal of sleep!

b Focus on the task. Now give Sts time, in pairs, to see if they can remember any of the information.

Play the video or audio again the whole way through.

Get Sts to compare with their partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each question has been answered and get Sts to compare what they have understood.

1 No, she wanted to be a writer.
2 To bring Eliza up, and because she didn't want her to grow up touring and travelling.
3 Six
4 She sang all the songs.
5 She now tries to only work at weekends and during school holidays, so that she can take care of her children during the week.
6 Sleep

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.126*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 3

a 1.21 Focus on the task and play the video or audio (**Part 3**) once the whole way through for Sts to do the task.

Give Sts time to discuss the question and what they understood.

Then play the video or audio again if necessary.

Get Sts to compare with a partner and then check the answer.

When she was growing up, there were always a lot of musicians around, so now she doesn't like working alone.

1.21
(script in Student's Book on *p.127*)

Interview with a folk musician – Part 3

I You do a lot of collaborations with other musicians. What is it that appeals to you about working like that?
E I like working with other – I don't like working alone. I don't know if that's because I don't trust myself or I just don't like being alone; I like being surrounded by a big crowd of people. I suppose that's that's partly to do with my upbringing, there was always so many people around, that um, I I'm at my best, I'm at my best in a, in a large event where loads of people are running around doing things and we're all sort of collaborating with each other and there's lots of ideas and everyone's having, you know, a creative time, and that's how I feel – yeah, that's how I feel I, I work best, and that's why at the moment I have a 13-piece band and it's just heaven for me being with so many people and just feeling like a part of a big machine, I love that.
I Is there a difference between playing with your family and playing with other people?
E um, yes, very much so. I'm not sure if I could tell you how different or why it's different. My dad is very eloquent on how and why it's different and he he knows that uniquely because he joined The Watersons, and The Watersons was a brother and two sisters, and he joined that, and of course he was married to my mum, but he wasn't related to her. And and there is this thing within family groups, this blood harmony thing, this intuition, you have similar sounding voices, you know where a relative is going to go, and that may be because you know each other so well, but it also may be whatever it is that binds a family together anyway.
I Would you like your children to follow in your footsteps?
E I get very, very excited when the children, um when the children love music, I get very excited. My daughter Florence is very, very sharp, she listens and she can already – she plays *Twinkle-Twinkle* on the violin, plucking like that, and on the guitar as well, and she's – yeah, she has a very, very good sense of rhythm. And she loves foreign languages as well, there's a real, um there's a real sort of correlation there between between language and singing, she has great pitch, she is able to learn songs and things very, very quickly, and I love that. And Isabella, my youngest as well, she's really, she's really showing interest in it – I love it when they do that. As to whether or not I'd want them to be touring musicians, I think I'm probably of the same opinion as my mother, which is, 'No, not really!' But you know, I I think the – I think the world is changing anyway, I don't know how many touring musicians there are going to be in the world in 20 years when they're ready, I don't know.

b Focus on the task and give Sts time to read sentences 1–8. Remind them to correct the ones that are false.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 T
2 F (She has a 13-piece band.)
3 T
4 F (The Watersons were her mother's relatives.)
5 F (She plays two musical instruments – the violin and the guitar.)
6 T
7 F (She is showing an interest.)
8 T

Extra idea

- Ask Sts if they like the music that Eliza plays and sings. Would they listen to more of it? Why (not)?

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.127*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

2 VIDEO LOOKING AT LANGUAGE

a 1.22 Focus on the **Discourse markers** box and go through it with the class.

Focus on the task and give Sts time to read extracts 1–8.

Play the video or audio, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner and then check answers.

See the words in **bold** in script 1.22

Extra challenge

- Ask Sts if they can guess any of the gapped words or phrases before they listen to the extracts.

1 22

Interview with a folk musician – Looking at language

1 ...and they were also instrumental in the beginning of the 60s folk revival, the formation of the folk clubs, and the the beginning of, **basically**, the professional music scene that I work on now.
2 **I** And were your parents both from musical families?
E Um, **really**, both sides of my family are musical...
3 My mum retired in 1966 – 65 / 66 from professional touring to raise me. **I mean**, the road is a difficult place...
4 But yes, **apparently** I just – the first song they started up singing, tugged on his leg...
5 **I** Has having children yourself changed your approach to your career?
E Er, yes, **in** a **way**, yes, **in** a **way**, it has.
6 The Watersons was a brother and two sisters, and he joined that, and **of course** he was married to my mum, but he wasn't related to her.
7 And Isabella, my youngest as well, she's really, she's really showing interest in it – I love it when they do that. **As to** whether or not I'd want them to be touring musicians...
8 But, you know, I think the – I think the world is changing **anyway**, I don't know how many touring musicians there are going to be in the world in 20 years...

b Do this as an open-class activity.

basically introduces an important or fundamental point
really introduces an interesting or unexpected fact
I mean introduces more details or clarification
apparently introduces something that she learnt from someone else (she doesn't remember it herself, but she's been told)
in a way shows that she is uncertain
of course introduces a clear fact
As to introduces a point she wants to address
anyway shows that she's introducing a new angle on the topic

3 VIDEO IN THE STREET

a 1 23 Focus on the photos of the people and the questions.

Play the video or audio once the whole way through.

Check answers.

Kent, Marylin, and Hannah mention foreign ancestors.
Kent — Sweden
Marylin — Luxemburg
Hannah — Russia

1 23

(script in Student's Book on *p.127*)
I = Interviewer, T = Tom, K = Kent, A = Alison, M = Marylin, H = Hannah

Tom
I How much do you know about your family tree?
T Erm, actually a surprisingly large amount. Er, my dad's quite into genealogy and the family tree, erm, so he's actually traced my surname back to, I think it's 12th-century, er, Durham, um, and we've gone to there and seen our crest on the family, er, on the font at the church and everything. So yeah, quite far back – it's a Saxon name and, you know, no Normans or anything in it. So yeah, quite a lot.
I Is there anyone in your family that you'd like to know more about?
T Erm, I think, yeah, there, um, one called Elizabeth Elstob. Um, she was a poet in London actually, erm and it would be quite interesting to know a bit more about her, because she was quite famous, by all means, but I don't know enough about her to be able to talk about it really, so yeah.

Kent
I How much do you know about your family tree?
K I know a fair about – amount about my family tree. Um, I know we come back from ancestors in Sweden and, er, England, and I know we've traced it back I think to, to the 1500s for some of the lines.
I Have you ever researched it?
K Erm, you know, I haven't personally done a lot of research about my ancestors. I know we have the books and we have the stories and the journals and it's all there, so I guess I, I, I'd be interested to know a little bit about, er, what my my ancestors did, er, before they came to America. Um, 'cause I think they were farmers, I'm not entirely sure.

Alison
I How much do you know about your family tree?
A Um, I know a little bit because, um, my dad's done some research into his side of the family. Um, we know that my father's side stretches back to the 1700s in Cornwall. Um, my great-great-grandfather went down on the *Titanic*. Interesting piece of family history. Um, and we've got some family artefacts for that.
I Is there anyone in your family that you'd like to know more about?
A Um, probably the wife of the man who went down with the *Titanic*. I think she had quite an interesting and quite difficult life. Um, she had a baby, er, brought it up by herself, so sounds like a, an amazing woman.

Marylin
I How much do you know about your family tree?
M Um, I know quite a lot because a relative of my father's, um, did some research on our family tree, oh about 20 years ago. So, well, I know that my father's family, um, is from Luxembourg and in fact when I worked there I tried to get in touch with some distant relatives, but they weren't interested.
I Is there anyone in your family that you'd like to know more about?
M Um, well, guess what, it's precisely those relatives who are still living in Luxembourg. But what can I do, if they didn't want to meet me, oh well, I guess it's just destiny.

Hannah
I How much do you know about your family tree?
H You know, I, I know a little bit about my family tree because I was lucky enough to grow up with having great-grandparents in my life until about, like, ninth grade, so I know a lot from them and they told me a lot of stories about their parents and grandparents, but it doesn't go much further than that and that's only on my dad's side. I know about, um, immigration from Russia but that's all I know and then my mom's side I really don't know a lot about, but it's something that I'm interested in looking into.
I Have you ever researched it?
H I've tried to research it a little bit, er, like doing the ancestry dot com thing, but um I haven't really gotten much further than that.
I Is there anyone in your family that you'd like to know more about?
H I'd love to know more about my great-grandmother's grandmother. So I guess that would be my great-great-great grandmother. Um, she was involved with Prohibition and I heard stories of her, um, like, bringing, like making alcohol in their house and then, like, smuggling it to other areas of – they actually lived in New York, so other areas of the city. Yeah.

b Focus on the task and give Sts time to read the questions.

Play the video or audio once the whole way through, pausing after each speaker to give Sts time to do the task. Play again as necessary.

Check answers.

Alison has an ancestor who died in a famous disaster.
Tom has traced their family tree back 1,000 years.
Marylin has tried unsuccessfully to contact some distant relatives.
Hannah has used www.ancestry.com to research their family tree.
Kent thinks their ancestors worked on the land.

c 1 24 This exercise focuses on some colloquial expressions which were used by the speakers. Focus on the phrases and give Sts time to read them.

Play the video or audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the phrase. Repeat for the other four phrases.

See words in **bold** in script 1.24

1 24

1 Er, my dad's **quite into** genealogy and the family tree...
2 Um, 'cause I think they were farmers, I'm not **entirely sure**...
3 Um, I know a **little bit** because, um, my dad's done some research...
4 Um, well, **guess what**, it's precisely those relatives...
5 ...but it doesn't **go much further** than that and that's only on my dad's side.

Extra support

- Tell Sts to go to *p.127* and to look at the script for **IN THE STREET**. Play the video or audio again and tell Sts to read and listen at the same time.

Deal with any vocabulary problems and get feedback from Sts on what parts they found hard to understand and why, e.g. speed of speech, pronunciation, etc.

4 SPEAKING

Put Sts in pairs or small groups and get them to ask and answer the five questions, giving as much information as possible.

Monitor and help with vocabulary. Deal with any general language problems at the end of the activity.

Get some feedback.

G pronouns
V learning languages
P sound–spelling relationships; understanding accents

2A Changing language

Lesson plan

The main topic of the lesson is the English language.

The first half of the lesson begins with a spelling test, followed by a review of *Spell it Out* by David Crystal. The review looks at the origins of English spelling, and leads to a discussion about how important (or not) spelling is in English as well as in other languages. This is followed by a pronunciation focus on common sound–spelling relationships in English. The grammar focus is on pronouns, revising what Sts should already know and introducing advanced points such as the use of *they* to refer to a singular subject when the gender of the person is not specified or known.

The second half starts with a lexical focus on terminology used to describe aspects of language, e.g. *collocation*, *phrasal verbs*, *synonyms*, *register*, and *idioms* – terms which will be used throughout the course – and this is consolidated through a language quiz, where Sts learn words and phrases under these headings related to language learning. There is then a second pronunciation focus on understanding different native English-speakers' accents, an interesting challenge for advanced Sts. The lesson ends with an interview with a non-native speaker of English, who has lived for many years in the UK, talking about her experiences of learning, speaking, and understanding English.

STUDY LINK
- **Workbook** 2A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** pronouns *p.164*
- **Communicative** All about English *p.190* (instructions *p.182*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.14* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that David Barry (1947–) is an American writer and humorist. He won a Pulitzer Prize in 1988.
- Ask Sts what they think he meant by this quote and whether they think it's fair.

1 SPELLING

a 2 1 Focus on the instructions and make sure Sts understand the task.

Give Sts time to read sentences 1–10.

Play the audio, pausing after each sentence to give Sts time to write.

Elicit the words onto the board, either getting individual Sts to write up the words or getting Sts to spell them for you.

See the words in **bold** in script 1.25

1 25
1 He always **referred** to his father as 'my old man'.
2 I like all vegetables except **broccoli**.
3 The food was **acceptable**, but no more than that.
4 I think taking the dog with us is an **unnecessary** complication.
5 There was a **consensus** of opinion that the article should not be published.
6 It was a very strange **occurrence**.
7 Please don't **embarrass** me by wearing that hat!
8 In your driving test you will be asked to perform some standard **manoeuvres**.
9 We'll **definitely** be there by seven.
10 They married in 2010, but **separated** two years later.

Find out with a show of hands how many words Sts spelt correctly.

Ask the class what they think makes the words difficult to spell.

A lot of the words have double consonants or vowels that are difficult to remember.

b 1 26 Focus on the instructions and the poem. Before playing the audio, you could check that Sts know what a *PC* is (= personal computer).

Play the audio the whole way through for Sts to listen and read at the same time.

Give Sts time to read the poem again and find nine spelling mistakes.

Get Sts to compare with a partner and then check answers, by writing the words on the board. You might want to elicit / explain the meaning of *revue* (= a show in a theatre, with songs, dances, jokes, short plays, etc., often about recent events) and *tolled* (= to make a bell ring slowly and repeatedly).

~~revue~~ review, ~~sea~~ see, ~~threw~~ through, ~~your~~ you're, ~~no~~ know, ~~it's~~ its, ~~weigh~~ way, ~~tolled~~ told, ~~sew~~ so

1 26
See the poem in the Student's Book on *p.14*

Ask the class what the message of the poem is.

The message is that many words that are pronounced the same can be spelt in different ways (homophones) and that you can't trust a computer to check their spelling, as it depends on the context.

Extra idea

- Get Sts to test each other on English words that are difficult to spell. Ask Sts to write down five words each that they think are hard to spell (they should use a dictionary to make sure they're spelling them

correctly). Then, in pairs, they read the words for their partner to spell. Finally, they compare with the correct spellings and see who got most words right.

2 READING & SPEAKING

a Focus on the instructions and the words.

Put Sts in pairs to decide how to pronounce the words and what they mean.

Check answers, by eliciting the pronunciation and meaning of each word.

ghost /gəʊst/, gnome /nəʊm/, know /nəʊ/, moon /muːn/, blood /blʌd/, mice /maɪs/, debt /det/, moveable /ˈmuːvəbl/, rhubarb /ˈruːbɑːb/

Extra support

- You could do this as an open-class activity.

b Tell Sts they are going to read a review of *Spell it out*, a book written by the famous British linguist David Crystal. They must read the review and find out what it says about the words in **a**. You could go through the **Glossary** as a class before Sts start reading.

Give Sts time to read the review.

Check answers.

With some words, e.g. *ghost*, the spelling is related to the spelling of the word in another language. However, with words like *gnome*, the spelling often reflects the original pronunciation of the words. The pronunciation has changed, but the spelling hasn't.

LEXIS IN CONTEXT

c Focus on the **Making sense of whole phrases** box and go through it with the class.

Tell Sts to read the review again and look at the six phrases or sentences in context.

Put Sts in pairs and get them to discuss what they think the reviewer is saying.

Check answers.

1 he was surprised at how much English spelling varied
2 Fashion and snobbery have always been important in English life, and they are important for spelling, too.
3 writers looked at Latin spelling to help them
4 For a long time it was acceptable to spell words in different ways.
5 Even today, some words can be spelt in different ways.
6 on the internet everyone has a 'vote' on how words should be spelt

d Put Sts in small groups to discuss questions 1–4.

Monitor and help.

Get some feedback from the class. You could do question 4 as an open-class activity and tell Sts what you think.

1 The reviewer feels sorry for students of English as English spelling is so hard to learn.
2 She gives the example of Dan Quayle, a US vice-president, who misspelt *potato* and was never taken seriously again.
3–4 Sts' own answers

3 PRONUNCIATION sound–spelling relationships

Pronunciation notes

- According to research, when a non-native speaker is talking to another person in English, the main reason for a breakdown in communication is incorrect pronunciation, often the mispronunciation of individual sounds.
- Exercises **a** and **b** help remind Sts of common sound–spelling 'rules' in English and, in some cases, exceptions to those rules.

a Focus on the **Learning spelling rules or patterns** box and go through it with the class, highlighting that English pronunciation is a lot less irregular than many people may think.

Focus on the task and give Sts, in pairs, time to say the words in each group. If there is an odd one out according to the sound of the pink letters, they should circle it.

Extra support

- You may want to elicit the sound picture words for each phonetic symbol, e.g. *house*, *phone*, *bike*, *witch*, *jazz*, *chess*, *snake*, *horse*, and *bird* (see **Sound Bank** *p.174*).

b 1 27 Play the audio, pausing after each group of words for Sts to check their answers, playing the recording again as necessary.

Check answers, eliciting the pronunciation rule in each case and any more exceptions that Sts can think of.

1 dishonest /dɪsˈɒnɪst/
Rule: the letter *h* is nearly always pronounced /h/.
Common exceptions: *heir*, *honest*, *honour*, *hour*, *exhausted*.
2 power /ˈpaʊə/
Rule: the letters *ow* are often pronounced /əʊ/ as in *blow*, *window*, *below*, but are also often pronounced /aʊ/ as in *frown*, *towel*, *now*. Occasionally, the same letters have different pronunciations according to the meaning, e.g. *row* /raʊ/ (= argument) but *row* /rəʊ/ (= a line of seats). These are called homographs.
3 river /ˈrɪvə/
Rule: the letter *i* + consonant + *e* is usually /aɪ/.
Common exceptions: *river*, *give*, *live* (the verb), *since*.
4 whose /huːz/
Rule: the letters *wh* are nearly always /w/, but occasionally /h/, e.g. *whose*, *who*, *whole*.
5 All the same pronunciation
Rule: the letter *j* is always pronounced /dʒ/.
6 chorus /ˈkɔːrəs/
Rule: the letters *ch* are usually pronounced /tʃ/, but occasionally /ʃ/, e.g. *machine*, *chef*, *cliché*, when the words are of French origin, or /k/, e.g. *chemist*, *architect*, when the word comes from Greek.
7 sure /ʃɔː/
Rule: the letter *s* at the beginning of a word is nearly always /s/.
The only two exceptions are *sugar* and *sure*, where the *s* is pronounced /ʃ/.
8 All the same pronunciation
Rule: the letters *aw* are always /ɔː/ when they come at the end of a word, or when *aw* is followed by another consonant.

9 reporter /rɪˈpɔːtə/
Rule: the letters *or* are usually pronounced /ɔː/, but are usually /ɜː/ after a *w*, e.g. *work*, *word*, *world*.
10 All the same pronunciation
Rule: the letters *ir* are always /ɜː/ when they are followed by a consonant, but are pronounced /aɪə/ when followed by an *e*, e.g. *require*.

1 27
See the words in the Student's Book on *p.15*

c This exercise shows how Sts can use their instinct to predict pronunciation from spelling. Focus on the task and encourage Sts, in pairs, to work out the pronunciation of the words.

Check answers, eliciting how to pronounce each word. Model and drill.

chime /tʃaɪm/: verb, (of a bell or clock) to ring
howl /haʊl/: verb, (of a dog, wolf, etc.) to make a long, loud cry
jaw /dʒɔː/: noun, either of the two bones at the bottom of the face that contain the teeth
whirl /wɜːl/: verb, to move around quickly in a circle
worm /wɜːm/: noun, a long, thin creature with no bones or legs, which lives in soil

4 GRAMMAR pronouns

a 1 28 Do this as an open-class activity. Elicit the pronunciation from the class and then play the audio for Sts to listen and check.

Check the answer.

1 28
there, there

b This exercise focuses on why spell checkers never correct the word *there*.

Focus on 1–3 and tell Sts to think of three different spellings for /ðeə/ and to complete the gaps.

Check answers.

1 they're 2 there 3 their

Extra idea

- You may want to highlight that the final *re* | *r* are silent in these words in standard English unless they are followed by a word beginning with a vowel sound.

c Tell Sts to go to **Grammar Bank 2A** on *p.142*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Advanced Sts may be familiar with most of these uses of pronouns; however, the majority have never been overtly focused on, e.g. *one*, *one another*, the use of *they* | *their* to mean *he* and *she*, and the emphatic use of reflexive pronouns.
- You may want to point out that nowadays in restaurants and other places waiters often simply say *Enjoy!* when they give you your food. This is short for *Enjoy it* | *Enjoy your meal*.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 ✓ 4 himself 7 They
2 you 5 their
3 ✓ 6 them

b
1 their, they 4 each other / one another 7 You, you
2 herself 5 themselves
3 they 6 yourselves

c
1 It, There 3 it 5 There
2 There, It 4 It, It 6 It, There

Tell Sts to go back to the main lesson **2A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

5 VOCABULARY learning languages

a This exercise recycles language terminology from the first three lessons of the Student's Book. Set a time limit and get Sts, in pairs, to say what the four headings mean.

Check answers.

1 Collocations = combinations of words in a language that happen very often and more frequently than would happen by chance
2 Phrasal verbs = a verb combined with an adverb or a preposition, or sometimes both, to give a new meaning
3 Synonyms = a word or expression that has the same or nearly the same meaning as another
Register = the level and style of a piece of writing or speech, that is appropriate to the situation that it is used in (formal or informal)
4 Idioms = a group of words whose meaning is different from the meanings of the individual words

Extra support

- You could do this as an open-class activity.

b Now give Sts time to complete all four sections.

Get Sts to compare with a partner and then check answers.

1 Collocations
1 speak 4 say 7 say
2 Tell 5 tell 8 talk (speak)
3 talk 6 speak (talk)

2 Phrasal verbs
1 D 2 B 3 E 4 A 5 C

3 Synonyms and register (a and b)
1 D (*error* is more formal) 4 B (*tongue* is more formal)
2 A (*respond* is more formal) 5 C (*lexis* is more formal)
3 E (*request* is more formal)

4 Idioms
1 E 2 D 3 A 4 B 5 C

Deal with any vocabulary problems that arose.

6 PRONUNCIATION understanding accents

Pronunciation notes

- RP is the pronunciation most Sts of British English will be familiar with, probably due to the fact that they are likely to have heard it frequently in coursebook audio or in the media. However, if Sts are going to be able to communicate successfully with native speakers, given the small percentage of people who speak RP, it is essential that they are frequently exposed to different accents, even though this may be harder for them than listening to RP speakers. Sts at this level should be able to recognize US accents, but may well have problems identifying the others. It is probably worth pointing out that many native speakers also sometimes confuse different accents, especially regional ones they are not familiar with.

a 1.29 Focus on the **Received Pronunciation** box and go through it with the class.

Now focus on the instructions and make sure Sts understand that each speaker is a native English-speaker from one of the countries in the list. Sts need to match the speakers with their country of origin. We have 'beeped out' the names of their hometowns and countries in audio 1.29, but Sts hear them in audio 1.30.

Play the audio once the whole way through.

Get Sts to tell a partner which speaker they think was from England and had an RP accent.

Now play the audio again for Sts to match all the speakers to countries.

> 1.29
> See script 1.30

b 1.30 Play the audio for Sts to listen and check.

Check answers. Then ask Sts which accents they are familiar with and why.

1 Mairi	Scotland	**4 Andrea**	Australia
2 Diarmuid	Ireland	**5 Lily**	the USA
3 Jerry	England (RP)	**6 Paul**	South Africa

> 1.30
>
> **1 Mairi**
> I'm from a small village on the south-east coast of Scotland, it's a very small place, not very many people live there. I liked growing up there, but I think it's a better place to visit than it is to actually live because there isn't very much for young people to do there. The people are quite nice and friendly, but most people have spent their whole lives there and their families have been there for several generations, so sometimes it can seem a bit insular.
>
> **2 Diarmuid**
> I'm from Tipperary, which is in the middle of Ireland. It's quite a rural place. The town I'm from has a population of around 2,000, so it's quite small, but that means that most people know each other. So I'd say the people there are friendly and quite welcoming
>
> **3 Jerry**
> I'm from Oxford in the south-east of England, I, I was born here and I've, I've lived here my whole life. Difficult to say what the people are like because it's, in a way it's a city of two halves, famous for its university, but also, which obviously has people from all over the world, but also it's a city in its own right, it has a very large BMW factory where they make Minis, so, but it's a nice place, I like it, I've lived here my whole life pretty much so, so there we are.
>
> **4 Andrea**
> So I'm from Melbourne which is on the south-east coast of Australia, just in, in the state of Victoria, this is a really cultural city, very European, you've got everything from beaches to art galleries, lots of shopping, and bars and restaurants, so it's a fantastic city to be in. The people are really laid-back and and quite friendly there. We've got a very big mixture of cultures there, so a very multicultural city. So it's quite diverse and a really interesting place to be.
>
> **5 Lily**
> I'm from New Jersey and it's a nice mix between rural and city life because it, it has a lot of nature and nice kind of mountain landscapes where you can go hiking or walking, but it also has nice access to the city and lots of nice little shops and restaurants as well.
>
> **6 Paul**
> OK, I was born in Johannesburg in the late 50s. I moved to Cape Town when I went to university and of course it's a very beautiful old colonial centre, with lovely buildings, and the aspect of Table Bay with the beautiful backdrop of Table Mountain, and wonderful vegetation and a wonderful friendly community of people. It's very vibrant and exciting, people like bright colours in the strong sunlight, it's a very creative environment.

Extra idea

- You may want to highlight some aspects of the different accents, e.g. **Scottish** – She pronounces *er* and *um* as /er/ and /em/ rather than /ə/ and /əm/. **USA** – She pronounces some *ts* like *ds*, e.g. she says /sɪdi/ for *city*. **South African** – He often makes an /ɪ/ sound where English would make an /e/ sound, e.g. /wɪnt/, /frɪnli/.

7 LISTENING

a Focus on the instructions and then put Sts in pairs to discuss questions 1–3.

Elicit some opinions.

b 1.31 Focus on the instructions.

Play the audio once the whole way through for Sts to listen to Joanna and answer the questions.

Get Sts to compare with a partner, then check answers.

1 She finds native speakers with broad regional accents difficult to understand.
2 She is very comfortable with her own accent.
3 It all depends on how close the accent is to received / standard pronunciation (RP) – the closer it is, the easier she finds the person to understand.

> 1.31
> (script in Student's Book on *p.127*)
> **I = interviewer, J = Joanna**
>
> **I** Are there any native speaker accents that you find especially difficult to understand?
>
> **J** Anyone with a broad regional accent is, is going to be a challenge for non-native speakers, and from my personal experience, the accents that I would put into this category are, in no particular order, Ireland, Liverpool, the north-east, Glasgow, and the, the far north of Scotland. And I've, again personally, never been to, to the States, but just watching films, I sometimes struggle with accents from the deep South. One of my favourite films is *No Country for Old Men*, but until this day I've got no idea what Tommy Lee Jones says in the closing scenes of the film.

I How comfortable do you feel with your own accent?
J I think I've reached a good place with my accent, it's, it's mine, and, and I'm happy with it, but it's it's been a journey to get to this place, and when I was a student at Warsaw University, I did a comparative Polish-English phonetics class, which was very, very useful, along that journey, and I learnt lots about the mistakes that I was making in English because of my mother tongue. And so I consciously worked to improve my pronunciation, and in the end, I sort of sounded a bit like the *Oxford English Dictionary*. And when I first came to England, the people I met would say, just after a few exchanges, 'Cor, you sound posh!' Funnily enough, it didn't sound like a compliment...but of course, living here, I, I lost the posh edge quite quickly.
I Do you find it easier to understand native or non-native speakers of English?
J I think the closer any speaker is to the standard pronunciation, whether they are native or non-native, it it's going to be relatively easy to understand, and, at the same, time, a strong regional accent or a really strong foreign accent is going to be an issue, and it can make communication really difficult. But at the same time, again, if, if you, are exposed to a certain type of accent for quite a long time, that sort of familiarity really helps, because you get used to the, the 'melody' of, of how somebody speaks. And I suppose the–, just to give you an example, the people who come from the Nordic countries are actually really easy to understand, they've got a very clear, very beautifully articulated, way in which they speak English, so they're a pleasure to listen to.

Now ask Sts if Joanna's accent was easy to understand.

c Focus on the task and then play the audio again for Sts to listen and answer the questions.

Get Sts to compare with a partner, then check answers.

No Country for Old Men: She still doesn't know what Tommy Lee Jones said in the last scene because of his accent.
a Polish-English phonetics class: She took this class at university and learnt a lot about mistakes she was making.
sounding posh: People said she sounded posh when she first came to England because of her pronunciation. She didn't think they were complimenting her.
strong regional or foreign accents: These can be hard for her to understand.

d Focus on the task and then get Sts, in pairs, to discuss questions 4–7.

Elicit some opinions.

e 1 32 Now play the second part of the interview for Sts to listen to Joanna's answers.

Get Sts to compare with a partner then check answers.

4 On the whole she appreciates it.
5 She finds the number of words in English difficult.
6 She isn't a different person, but she behaves and communicates in a different way.
7 She tells a story about finding her partner's Scottish family extremely hard to understand, not just because of their accent, but because they used words that were completely new to her.

1 32
(script in Student's Book on *p.126–127*)
I How do you feel about having your English corrected?
J I actually really appreciate it, because otherwise I would just not know that I've made a mistake. In fact sometimes I remember either a specific context or a place in which I was corrected and that just helps me recall the correct version much easier. And of course, a lot depends on who the person is who corrects me and how they do it. So if they're going to be nice and friendly, I will listen to them willingly, but if they're not, then I will naturally assume that they just wanted to be mean and point out that my English is not that good after all.
I Is there anything you still find difficult about English?
J There are so many words in English. I find I come across a new one pretty much every single day. And I think it'll always be a challenge, but also an adventure because there will be something new and something to learn for me, always. And just yesterday I learnt a new word, the word is 'intrepid' and I found it in a description of a film that I wanted to watch, which was *The Raiders of the Lost Ark*.
I Do you feel in any way a different person when you're speaking English compared to when you're speaking in your own language?
J This is actually a really interesting question. If you Googled 'two languages two personalities', it's amazing how many different blogs and newspaper articles actually talk about it. I wouldn't say that I'm a a different person, I don't think it's a split personality disorder we have to deal with, but I think that what does change is that my behaviour, and the way that I communicate with people, is affected by the language in which I speak at the time. Without trying to sound stereotypical, but I'm more polite and tentative in English, and I'm much more direct when I speak Polish. And I think you can you can see it most obviously in writing, so if I have to write an email in Polish, and it it's sort of squeezed somewhere in between messages that I write in English, then after a few sentences I I've realized that I've just used so many *could haves* and *would haves*, and I still haven't got to the point. So basically, it's just a question of delete and start again.
I Do you have any stories about not understanding someone?
J For me personally, the most traumatic experience linguistically was when I visited my partner's family, who live in Buckie, which is a really charming small fishing village in the north of Scotland, it's in the Moray Firth, and I have to say that as I, I thought I spoke pretty good English, but my confidence was crushed because I realized that I was understanding about 30% of what everyone around me was saying. And it wasn't just the accent, it was the actual words, they they were completely different! So, turns out that, for example, I've got one 'bairn', and to go to the shops I had to go 'doon the brae', which, if you translate it, means that I actu– 'I've got one child' and to get to the shops I have to go 'down the hill'.

f Focus on the task and get Sts to tell their partner if they can remember any of the information.

Now play each answer again and pause the audio to give Sts time to answer the questions.

Check answers.

She assumes they want to be mean and point out that her English is not that good.
She learnt it yesterday when she was reading a description of the film *The Raiders of the Lost Ark*.
Her emails in Polish are direct and straight to the point, whereas her English emails are more polite.
Her partner's family, who are from a small Scottish village, used these expressions. *Bairn* means *child* and *doon the brae* means *down the hill*.

Extra support

- If there's time, get Sts to listen again with the scripts on *p.126–127*, focusing on any new vocabulary that Sts didn't understand.

g Put Sts in pairs, small groups, or do this as an open-class activity.

If Sts worked in pairs or groups, get some feedback.

G the past: habitual events and specific incidents
V word building: abstract nouns
P word stress with suffixes

2B Do you remember...?

Lesson plan

The topic of the lesson is childhood memories.

The theme is explored first through an extract from *Boy*, Roald Dahl's autobiography, where he explains how an experience at school inspired him to write *Charlie and the Chocolate Factory*. The grammar focus here is on past forms. Sts revise narrative tenses (past simple and continuous, and past perfect simple and continuous) for describing specific incidents in the past. They also revise *used to* to describe situations and repeated past actions and learn an alternative form, *would* + infinitive. The first half of the lesson ends with speaking and writing activities about childhood, where Sts put into practice what they have just learnt.

In the second half of the lesson there is a lexical and pronunciation focus on abstract nouns, e.g. *childhood*, *boredom*, *fear*, etc., and word stress with suffixes. Sts also study common collocations using abstract nouns. This is followed by a listening task. Sts first hear three people talking about childhood memories, and then listen to an interview about a book which talks about research that has been done into our earliest memories (what age we have them and what they usually consist of). Sts then talk about their own early memories. The lesson ends with the song *The Best Day*.

STUDY LINK
- **Workbook** 2B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** the past: habitual events and specific incidents *p.165*
- **Communicative** Childhood questionnaire *p.191* (instructions *p.182*)
- **Song** *The Best Day p.232* (instructions *p.228*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.18* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Oscar Wilde (1854–1900) was an Irish writer and poet. He is best known for his novel *The Picture of Dorian Gray* and his play *The Importance of Being Earnest* – both of which have been made into films.
- Ask Sts if they agree with the quote.

1 READING

a Focus on the task and make sure Sts know the meaning of *an incident* (= something that happens, especially something unusual or memorable) and do not confuse it with *accident*.

Either elicit answers from the whole class or get Sts to answer the questions with a partner and then get feedback.

b 1.33 Focus on the task and find out if Sts have heard of the author Roald Dahl (1916–1990). You could tell them that he was a British novelist, short story writer, poet, fighter pilot, and screenwriter. Some of his best-loved children's stories include *Charlie and the Chocolate Factory*, *Matilda*, *James and the Giant Peach*, *The Witches*, *Fantastic Mr Fox*, and *The BFG* – a lot of these and others have been made into films and animations.

Focus on questions 1–5 and make sure Sts understand all the lexis, especially *sampling the products* in question 5.

Before playing the audio, focus on the **Glossary** and go through it with the class. You could also tell Sts that the Milk Flake and Lemon Marshmallow were two Cadbury products and that the Flake is still very popular.

Now play the audio once the whole way through for Sts to listen and read at the same time.

Extra challenge

- If you have a strong class, you could play the audio once with books closed and ask Sts as a class to summarize what they heard.

Check answers.

1 The chocolate bars had numbers on them because the boys had to be able to identify them when they tasted each one and judged it.
2 The control bar was to check or 'control' that the boys were writing sensible comments.
3 The boys had to taste each chocolate bar, give it a score out of ten, and write a comment about it.
4 It was clever because the boys were chocolate experts with valuable opinions (and were judging the chocolate for free).
5 They were very enthusiastic and took it very seriously.

1.33
See **Part 1** in the Student's Book on *p.18*

c 1 34 Focus on questions 1–4.

Before playing **Part 2**, focus on the **Glossary** and go through it with the class.

Now play the audio once the whole way through for Sts to listen and read at the same time.

Check answers.

1 He imagined it to be like a laboratory – long and white – with pots of chocolate cooking on stoves and men and women in white lab coats walking between the pots, tasting, mixing, and inventing.
2 He sometimes imagined himself creating the most delicious chocolate ever in one of these laboratories.
3 He imagined Mr Cadbury tasting the chocolate and then jumping for joy as the best chocolate in the world had just been invented. He also imagined Mr Cadbury congratulating him and doubling his salary.
4 It gave Dahl the idea for his novel *Charlie and the Chocolate Factory*.

1 34
See **Part 2** in the Student's Book on *p.19*

LEXIS IN CONTEXT

d Focus on the **Understanding dramatic language** box and go through it with the class.

Get Sts to read **Part 2** again and find synonyms for 1–7.

Get Sts to compare with a partner and then check answers.

1	picture	5	rush
2	bubble away	6	leap
3	concoct	7	slap
4	grab		

Deal with any other vocabulary problems that arose.

e Put Sts in pairs, small groups, or do it as an open-class activity.

If Sts worked in pairs or small groups, get some feedback.

Sts' own answers

2 GRAMMAR the past: habitual events and specific incidents

a Focus on the task and give Sts a couple of minutes to answer the questions with a partner or do it as an open-class activity.

If Sts worked in pairs, check answers.

1 I was looking for, I remembered, I began
2 I used to picture, I used to imagine

b Focus on the question and do it as an open-class activity.

1 the past perfect and the past perfect continuous
2 *would* + infinitive and past simple + adverb of frequency

If Sts don't know, tell them they will now look at this in the **Grammar Bank**.

c Tell Sts to go to **Grammar Bank 2B** on *p.143*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Sts should be very familiar with narrative tenses, though they may still have problems with differentiating between past perfect simple and continuous and with using a variety of tenses in spoken English. They should also be very familiar with *used to* for past habitual or repeated actions or states. The structure which may be new to them is the use of *would* + infinitive for habitual past actions (but not states). It is important to stress to Sts that past simple, *used to*, and *would* are alternative structures to use when describing repeated past actions, and that varying structures will make their language sound more fluent and advanced.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 was sitting, had been crying
2 ✓
3 used to live, bought
4 didn't use to look
5 ✓, ✓
6 had crashed, was pouring

b
1 spent / used to spend
2 had died
3 would cook / used to cook / cooked
4 would take / used to take / took
5 was invited / had been invited
6 went
7 tried
8 got up
9 decided
10 was sleeping
11 wanted
12 had been told
13 climbed
14 saw
15 had been asking
16 refused / had refused
17 heard
18 realized
19 had got up
20 was coming
21 opened
22 had caught
23 had forbidden

Tell Sts to go back to the main lesson **2B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

3 SPEAKING & WRITING

a 1.35 Focus on the task and play the first extract and elicit the phrase the speaker uses to refer to her age (*From the age of about seven till I was 16…*).

Then play the rest of the audio for Sts to write down the rest of the phrases, playing the recording again as necessary.

Check answers and highlight that:

– you can say *When I was small…* instead of *When I was little…*

– *kid* is more informal than *child.*

– you can also say *As a child…* instead of *When I was a child.*

1 From the age of about seven till I was 16...
2 When I was little...
3 When I was a young child...
4 From the age of about nine...
5 When I was at primary school...
6 When I was a kid...

1.35
1 From the age of about seven till I was 16, I went to an all-girls school in north London...
2 When I was little, and actually still now, I was absolutely terrified of spiders...
3 When I was a young child, I used to have a lot of nightmares...
4 From the age of about nine I was ill and I had, I had an overactive thyroid gland...
5 When I was at primary school, I used to hate school dinners...
6 When I was a kid, we always used to go on holiday down to Cardigan in west Wales...

b Focus on the task and the example. Make it clear to Sts that they have to talk about habitual actions and feelings. Demonstrate the activity by talking about some of the topics yourself. Then get Sts in pairs to take turns to talk about two of the topics. Highlight that they should be using past forms / *used to* and *would* + infinitive to describe their experiences.

Monitor and help.

c Focus on the instructions and highlight that this time they should use narrative tenses to describe a specific incident they can remember from their childhood.

Give Sts some thinking time to choose a topic and think of an incident.

Sts exchange anecdotes.

Monitor and support, helping Sts with vocabulary and correcting any wrong use of tenses. Fast finishers could choose another heading and describe another incident from their childhood.

d Tell Sts to go to **Writing *An article*** on *p.114*. The writing skills focus is on choosing a good title, paragraphing and discourse markers, and on making your writing more interesting by using synonyms and a richer range of vocabulary.

ANALYSING A MODEL TEXT

a Focus on the text type (an article) and tell Sts that they may want to write an article for an English language magazine or website, or they may be required to do this for an exam such as Cambridge English: Advanced (CAE). There are tips and strategies that Sts will learn in this lesson, which will help them to write good articles.

Focus on the **Key success factors** and go through them with the class.

Focus on the task, and get Sts in pairs to discuss what information they might include if they were writing about their country, e.g. the way schools have changed.

Get feedback and write their ideas on the board.

b Set a time limit for Sts to read the article to see what ideas were included and also to choose a title.

Put Sts in pairs and get them to discuss the three titles.

Get feedback about which title they prefer and why.

The best title is *How childhood has changed. Children of the past* doesn't work because a lot of the article is about today's children. *My childhood* is not appropriate, as the article is about childhood in general.

c Get Sts to read the article again and answer the questions with a partner.

Check answers. When checking answers to 4, elicit that the discourse markers used are either to introduce the main ideas (*First*, etc.) or to express cause and result (*As a result*, *due to*, etc.).

1 The direct question engages the reader and tells him / her exactly what the article will be about. The question is answered in the conclusion.
2 Paragraph 1 focuses on the writer's memories of his / her childhood, and gives examples of how he / she spent his / her free time, e.g. playing board games with his / her brothers and sisters, playing in the street, etc.
3 Families are smaller and there are more only children, because parents both work nowadays, or haven't got time to bring up a big family. As a result, children spend a lot of time alone. Children don't play outside anymore, because parents think playing outside is dangerous.
4 Sts should have underlined: *First*, *As a result*, *Another major change*, *This is due...to the fact*, *so*, *Finally.*

USEFUL LANGUAGE

d Focus on the **Using synonyms** box and go through it with the class. Stress that it isn't that you can't repeat a word or phrase (*children* is used six times), but that also using *youngsters*, *boys and girls*, etc. makes the vocabulary more varied. You may want to suggest that Sts could use a thesaurus, e.g. *The Oxford Learner's Thesaurus.*

Now give Sts time to find the synonyms in the article.

Get Sts to compare with a partner and then check answers.

1 these days, today
2 boys and girls, youngsters, young people
3 by themselves, on their own

e Focus on the **Using richer vocabulary** box and go through it with the class.

Focus on the task and get Sts to try to do it without looking back at the article.

Check answers.

1 enormously
2 neighbourhood children
3 racing
4 hardly ever
5 hazardous
6 common for both parents to
7 idyllic

Extra challenge

- You could elicit other synonyms that the writer could have used, e.g. 1 hugely, 2 local children, 3 dashing / rushing, 4 scarcely, etc.

PLANNING WHAT TO WRITE

a Focus on the task and article topics, and give Sts time to choose a topic to brainstorm in pairs.

Get brief feedback from different pairs for the three different topics.

Then tell them to individually choose which topic they want to write about and which two or three changes they will focus on in their article.

Get feedback asking Sts why they have chosen these changes.

b Finally, get Sts to individually think of titles for their article, and compare / discuss them with a partner.

Get feedback and help Sts to improve their titles where appropriate.

Finally, go through the **Tips** with the class.

WRITING

Go through the instructions and set the writing for homework.

Tell Sts to go back to the main lesson **2B**.

4 VOCABULARY & PRONUNCIATION word building: abstract nouns; word stress with suffixes

a Focus on the **Abstract nouns** box and go through it with the class.

Focus on the task and do the first two words, *achieve* and *adult*, with the whole class as examples (*achievement*, *adulthood*).

In pairs, give Sts time to complete the task.

b 1 36 Play the audio for Sts to listen and check.

Check answers. Highlight the vowel change from *wise* /waɪz/ to *wisdom* /ˈwɪzdəm/.

See script 1.36

1 36
1 adulthood, neighbourhood
2 friendship, membership, partnership, relationship
3 boredom, freedom, wisdom
4 curiosity, generosity, possibility
5 awareness, happiness, illness, kindness, sadness
6 celebration, frustration, imagination, temptation
7 achievement, amazement, disappointment, excitement, improvement

c 1 37 Focus on the task and tell Sts to use their instinct to underline the stressed syllables in the words.

Then play the audio for them to listen and check.

Check answers and elicit which suffix ending(s) often cause the stress to change.

1 adult – adulthood
2 celebrate – celebration
3 curious – curiosity
4 disappoint – disappointment
5 free – freedom
6 happy – happiness
7 relation – relationship

The endings ***-hood***, ***-ship***, ***-dom***, ***-ment***, and ***-ness*** never affect the stress of the word they are added to.

Multi-syllable nouns ending in ***-tion*** and ***-ity*** are always stressed on the syllable before the ending. This sometimes causes the stress to shift, e.g. celebrate – celebration, inform – information, curious – curiosity, possible – possibility.

1 37
See the words in the Student's Book on *p.20*

Now get Sts to go back to the chart in **a** and practise saying the words correctly.

d Focus on the task and the two sections, 1–4 and 5–8.

Give Sts time to complete the **adjective** and **verb** columns. Tell Sts the adjective or verb will be a different word.

e 1 38 Play the audio for Sts to listen and check.

Check answers. There are sometimes other possible adjectives or verbs which you might want to mention: 2 shameful, 3 deadly, 4 endangered, 8 memorize.

See script 1.38

1 38

1	anger	angry
2	shame	ashamed
3	death	dead
4	danger	dangerous
5	belief	believe
6	hatred	hate
7	loss	lose
8	memory	remember

Extra support

- Get Sts to test themselves or a partner. In **a**, Sts can cover the chart, look at the words in the list and try to remember the abstract nouns. In **c** and **d**, they can cover the left-hand or right-hand column and remember the words.

f Focus on the **Collocations** box and go through it with the class to remind them of the meaning.

Now focus on the task and make sure Sts know they must use abstract nouns from **a** and **d**.

Check answers.

1 loss	5 danger
2 amazement	6 disappointment
3 relationship	7 belief
4 possibility	8 imagination

5 LISTENING

a 1.39 Focus on the task and the three questions. Point out that not all the speakers say exactly how old they were. Before playing the audio, tell Sts that *nana* (used by Speaker 2) means grandmother.

Play the audio once the whole way through for Sts to listen and answer the questions. You could pause between each extract to give Sts more time.

Play the audio again as necessary.

Get Sts to compare with a partner and then check answers.

Speaker 1	**Age:** About three **Memory:** letting go of a balloon he had just been given at a funfair **Emotion(s):** sadness
Speaker 2	**Age:** three or four **Memory:** her uncle pretending to read a book to her, but making it all up **Emotion(s):** annoyance
Speaker 3	**Age:** nearly three **Memory:** moving into a new flat, where the electricity wasn't working **Emotion(s):** excitement, then disappointment

1.39
(script in Student's Book on *p.128*)

1
My my earliest memory, I must have been about three, I guess, possibly two, was when we'd been to to a funfair and I would have gone with my brother, who's a bit older than me, and my parents, and I'd been bought, a, a helium balloon, and for some reason the balloon had a snowman inside it, it was only September; I don't why there was a snowman, but, but there was, and I took it out into the back garden and because it was full of helium, obviously, it was pulling on the string, it wanted to, to fly away, and I let go, I didn't let go by accident, I remember letting go on purpose, to see what would happen, and of course what happened was the balloon flew up into the sky over the neighbours' trees and disappeared, and I was absolutely devastated, heartbroken by the loss of the balloon, and stood there crying and crying, and my dad had to go back to the funfair and get me another identical balloon, which did nothing to console me, I kept crying and crying and crying and that's my my earliest memory, not a very happy one!

2
My earliest memory is probably from when I was about three or four years old and it was Christmas and I was at my nana's house with all my family and my uncle was reading to me, he was reading *The Little Mermaid* except that he was making it up, he wasn't actually reading the words in the book, he was just saying things like 'Ariel went to buy some fish and chips' and things like that, and that made me quite annoyed because I was at an age where I couldn't really read myself, but I knew that he was reading it wrong. So I got quite annoyed at him and told him to read it properly, but yeah, that's my earliest memory.

3
My earliest memory is from when, I must have been nearly three and we were moving house, we moved to a block of flats and I remember arriving and it was, it was dark and we'd had quite a long journey and we arrived and we went in the door and we turned the lights on and nothing happened, and the whole flat was completely black and dark, no power, no electricity, no lights, and I thought this was fantastic, and we had a torch and I was just running around, running around the, the hall and the rooms, finding all these new rooms all with a torch and I imagined that it was always going to be like that, that we'd, we'd arrived in a house that wasn't going to have lights, so I was always going to have to use a torch. And I thought that was going to be brilliant. My mother was in tears, obviously she, she was very stressed from the journey and arriving somewhere and having no power. But I, I was really, really excited by it, and the next day when the power came on I was really disappointed.

Extra support

- If there's time, get Sts to listen again with the script on *p.128*, focusing on any new vocabulary that Sts didn't understand.

b Put Sts in pairs and get them to tell their partner about their earliest memory, using questions 1–3 in **a** to help them.

Monitor and help.

Get some feedback from individual Sts.

c Tell Sts that they are going to hear an interview in which someone will talk about a book about memory called *How Memory Shapes our Past* by Douwe Draaisma, a Dutch professor and expert on memory.

Get Sts, in pairs, to discuss questions 1–5, all of which will be answered in the interview. Make sure they know the meaning of *unreliable* in question 5.

Get some feedback from the class, but don't check answers at this stage.

d 1.40 Play the audio for Sts to compare their answers to the questions. Play the recording again as necessary.

Check answers.

Then find out if Sts were surprised by anything they heard in the interview.

Finally, ask if, as a result of what they have heard, they think that their first memory may not be a true memory.

Extra support

- Pause the audio where indicated in the script (see spaces) to give Sts time to note their answers.

1 back to the age of two to four
2 Because we don't have a clear sense of ourselves as individuals and because we usually can't use the past tense yet.
3 a) strong feelings, e.g. happiness, unhappiness, pain, surprise, fear
b) the birth of a baby brother or sister, a death, or a family visit. Festive celebrations.
4 Mostly visual
5 Because they might not be real memories but something someone has told us or we have seen in a photo.

1 40

(script in Student's Book on *p.128*)
P = presenter, J = John Fisher

P Are our first memories reliable, or are they always based on something people have told us? What age do most people's first memories come from? John Fisher has been reading a fascinating new book about memory by Professor Draaisma called *How Memory Shapes our Past*, and he's going to answer these questions for us and more. Hello, John.
J Hello.
P Let's start at the beginning, then. At what age do first memories generally occur?
J Well, according to both past and present research, 80% of our first memories are of things which happened to us between the ages of two and four. It's very unusual to remember anything that happened before that age.

P Why is that?
J There seem to be two main reasons, according to Professor Draaisma. The first reason is that before the age of two, children don't have a clear sense of themselves as individuals – they can't usually identify themselves in a photo. And you know how a very small child enjoys seeing himself in a mirror, but he doesn't actually realize that the person he can see is him. Children of this age also have problems with the pronouns *I* and *you*. And a memory without *I* is impossible. That's to say, we can't begin to have memories until we have an awareness of self.
P And the second reason?
J The second reason is related to language. According to the research, first memories coincide with the development of linguistic skills, with a child learning to talk. And as far as autobiographical memory is concerned, it's essential for a child to be able to use the past tense, so that he or she can talk about something that happened in the past, and then remember it.

P I see. What are first memories normally about? I mean, is it possible to generalize at all?
J Early memories seem to be related to strong emotions, such as happiness, unhappiness, pain, and surprise. Recent research suggests that three quarters of first memories are related to fear, to frightening experiences like being left alone, or a large dog, or having an accident – things like falling off a swing in a park. And of course this makes sense, and bears out the evolutionary theory that the human memory is linked to self-preservation. You remember these things in order to be prepared if they happen again, so that you can protect yourself.

P Are first memories only related to emotions or are there any specific events that tend to become first memories?
J The events that are most often remembered, and these are always related to one of the emotions I mentioned before, are the birth of a baby brother or sister, a death, or a family visit. Festive celebrations with bright lights were also mentioned quite frequently, much more frequently than events we might have expected to be significant, like a child's first day at school. Another interesting aspect is that first memories tend to be very visual. They're almost invariably described as pictures, not smells or sounds.

P First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?
J Absolutely! He cites the famous case of the Swiss psychologist, Jean Piaget...

e **1 41** This exercise gives Sts practice in understanding a short narrative by focusing on the key 'content' words in the story (i.e. the words that the speaker will tend to stress more strongly). Listening for 'key' words is an important aspect of understanding native speakers and especially understanding rapid speech.

Tell Sts that they are going to hear a short anecdote about the first memory of the famous Swiss psychologist, Jean Piaget. Focus on the photo and elicit the words *nanny* and *pram*. Then tell Sts that the first time they listen they should just write down any words they hear.

Play the audio once the whole way through for Sts to listen and write key words.

Now play the audio again for Sts to try and fill in the rest of the story.

Get Sts to compare with a partner and see if they can retell the story together.

Finally, elicit the story from the class and write it on the board.

Suggested key words in bold
He was **sitting** in his **pram** as a one-year-old **baby**. A **man tried** to **kidnap** him. He remembered his **nanny fighting** to **save** him. His **parents gave** her a **reward** (a **watch**). **Years later** when he was **15** the **nanny wrote** his parents a **letter** and **returned** the **watch**. She **confessed** that she had **made up** the whole **story**.

1 41

P First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?
J Absolutely! He cites the famous case of the Swiss psychologist, Jean Piaget. Piaget had always thought that his first memory was of sitting in his pram as a one-year-old baby when a man tried to kidnap him. He remembered his nanny fighting the kidnapper to save him. The nanny was then given a watch as a reward by Jean's parents. But many years later, I think when Jean was 15, the parents received a letter from the nanny in which she returned the watch to them. The nanny, who was by now an old woman, confessed in the letter that she'd made up the whole story, and that was why she was returning the watch. Of course Jean had heard the story told so many times that he was convinced that he'd remembered the whole incident.

Extra support

- If there's time, get Sts to listen again with the script on *p.128*, focusing on any new vocabulary that Sts didn't understand.

6 SPEAKING

a Focus on the task and go through the talking points, making sure Sts know the meaning of *roughly*.

Give Sts time to think about one of the feelings and one of the events, where they have a clear memory and are happy to recount it.

b Focus on the **Talking about memories** box and go through it with the class.

If you have a good early memory story to tell, contribute it at this point.

Put Sts in small groups of three or four. Tell them to take turns to talk about their memories.

If you have time, you could find out whether anyone has a funny / surprising / dramatic memory to retell to the whole class.

7 1 42 SONG *The Best Day*

This song was originally made famous by American singer-songwriter Taylor Swift in 2008. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.232*.

1 42 Available as MP3 on CD1

The Best Day

I'm five years old
It's getting cold
I've got my big coat on

I hear your laugh
And look up smiling at you
I run and run

Past the pumpkin patch
And the tractor rides
Look now – the sky is gold
I hug your legs and fall asleep
On the way home

I don't know why all the trees change in the fall
I know you're not scared of anything at all
Don't know if Snow White's house is near or far away
But I know I had the best day
With you today

I'm thirteen now
And don't know how my friends
Could be so mean

I come home crying and you hold me tight and grab the keys

And we drive and drive
Until we've found a town
Far enough away

And we talk and window-shop
Till I've forgotten all their names

I don't know who I'm gonna talk to
Now at school
I know I'm laughing on the car ride home with you
Don't know how long it's gonna take to feel okay
But I know I had the best day
With you today

I have an excellent father
His strength is making me stronger
God smiles on my little brother
Inside and out
He's better than I am

I grew up in a pretty house
And I had space to run
And I had the best days with you

There is a video
I found from back when I was three
You set up a paint set in my kitchen
And you're talking to me

It's the age of princesses and pirate ships
And the seven dwarfs
And Daddy's smart
And you're the prettiest lady in the whole wide world

And now I know why all the trees change in the fall
I know you were on my side
Even when I was wrong
And I love you for giving me your eyes
Staying back and watching me shine

And I didn't know if you knew
So I'm taking this chance to say
That I had the best day
With you today

1&2 Revise and Check

There are two pages of revision and consolidation after every two Files.

The first section revises the grammar, vocabulary, and pronunciation of the two Files. These exercises can be done individually or in pairs, in class or at home, depending on the needs of your Sts and the class time available.
The second section presents Sts with a series of skills-based challenges. First, there is a reading text, which revisits one of the topics from the two Files. Then Sts can watch a short documentary film available on the *Class DVD* and *iTools* on a subject related to one of the topics of the Files. This is aimed at giving Sts enjoyable extra listening practice and showing them how much they are now able to understand. Sts can find all the video content and activities on the *iTutor*.

STUDY LINK
- **iTutor**

Test and Assessment CD-ROMs

- **Quick Test 2**
- **File Test 2**

GRAMMAR

a
1 have
2 as
3 because
4 though
5 so
6 their
7 one
8 himself
9 would / used to
10 there

b
1 ...to have my glasses repaired
2 ...we won't have to do the washing-up
3 ...haven't seen him since...
4 ...despite the heavy traffic / despite the traffic being heavy / despite the fact that the traffic was heavy
5 ...was cancelled due to fog / the fog
6 ...so as not to be recognized
7 If one learns a few phrases...
8 ...see each other...
9 ...by themselves
10 ...would bake biscuits...

VOCABULARY

a
1 taking risks
2 spontaneous
3 self-sufficient
4 change his mind
5 sympathetic
6 determined
7 resourceful
8 deep down

b
1 pain
2 temper
3 heart
4 earth
5 head
6 tongue
7 stick

c
1 off
2 qualifications
3 sack
4 promoted
5 for
6 Job-hunting
7 monotonous
8 staff

d
1 neighbourhood
2 fear
3 friendship
4 loss
5 Freedom
6 excitement
7 memory

CAN YOU UNDERSTAND THIS TEXT?

a The main advantage of learning a second language is that it slows the ageing of the brain.

b 1 F 2 T 3 F 4 F 5 T 6 F

VIDEO CAN YOU UNDERSTAND THIS FILM?

1 43

1 T 3 F 5 T 7 F 9 F

2 T 4 F 6 F 8 T 10 F

1 43 Available as MP3 on CD1

A Short Film on the history of English

Hello I'm Chris and welcome to London. But before we move from Big Ben to the London eye, I need to send a tweet.

Only a few years ago 'tweet' was something only birds did, now everybody's 'tweeting'...often using 'textspeak' or 'emoticons'. But the inventiveness of the English language is nothing new. It has been evolving for over 1600 years.

In AD 43 the Romans invaded Britain, conquering the indigenous Celts and taking over most of the country. In AD 409 they left and around 50 years later several tribes from around northern Germany – including the Angles, the Saxons, and the Jutes, better known as the Anglo-Saxons – started to move in. They settled in the east, but unlike the Romans, the Anglo-Saxons didn't set out to conquer. They shared many things with the Celts – including language.

Unlike Latin – which had never really caught on with the locals – people started using Anglo-Saxon terms for lots of everyday things, like 'man', 'woman', and 'friend'.

But then Latin made a comeback! This time it didn't arrive with Roman soldiers, it arrived with Christian monks. Christianity became very popular with the locals, and introduced a whole new alphabet and religious vocabulary.

Then the Vikings arrived in around 800 AD. Their warrior spirit was reflected in their language. They 'raced' through the country 'ransacking' towns and villages armed with 'knives' and 'clubs'. They 'took' land, goods and slaves, but they 'gave' English around 2,000 words.

The Vikings and the Anglo-Saxons battled for almost 300 years until the English King Harold won the Battle of Stamford Bridge. But only three weeks later the unlucky Harold was killed by William the Conqueror – a Norman from France – at the Battle of Hastings. William became the King of England and started building castles all over the country. French became the language of the wealthy elite. It was the native tongue of all 'princes', 'dukes', 'barons' and 'dames'. But English remained the language of the peasants. Farmers herded 'cows' and 'sheep', which were Anglo-Saxon words...but the nobility ate 'beef' and 'mutton', which were French words.

Over the next 300 years the two languages mixed until English eventually won out, albeit with 10,000 new words from the French. This richer language was the perfect plaything for poets and playwrights, and one literary genius contributed more than most. William Shakespeare wrote 38 plays and 150 poems. He also coined around 2,000 new words and his turn of phrase transformed the entire language.

The 16th century was also the Age of Discovery and for Britain this meant the birth of an Empire that stretched across the globe. The British colonialists often used native words and soon words like 'safari' from the African language Swahili, 'pyjamas' from the Urdu language in India and 'boomerang' from the native Australian language Dharuk, had entered the language. But the country that had the most impact on English was America. The newly independent America needed a new type of English – American English. American English kept many of the old English words, so today English 'curtains' are still American 'drapes', English 'wardrobes' are American 'closets', and English 'trousers' are American 'pants'. But the language changed a lot, too. The father of American English was Noah Webster. He created a new dictionary which simplified the spelling of lots of complicated English words. He also introduced uniquely American words like 'squash', 'chowder' and 'skunk'. By the twentieth century there were two main types of English – British English and American English. But throughout the twentieth century both continued to change and borrow from one another, especially with the invention of 'computers' and the 'internet'. Suddenly we needed new words to describe our 'blogs', 'posts' and, of course, 'tweets'.

Today English is truly global. There are around 375 million native speakers, and about 1.5 billion people learn it as a foreign language. But it is always changing and shifting to suit our needs. Today the English vocabulary has over 170,000 words... and counting. We are inventing new words every day and if we don't know them we just 'Google' them on our 'smartphones' or... send a 'tweet'.

G *get*
V phrases with *get*
P words and phrases of French origin

3A Don't get mad, get even

Lesson plan

This lesson deals with the topic of relationships.

First, Sts discuss a light-hearted list of 'best break-up lines' before reading the true story of how Sophie Calle, a French artist, got her own back on a boyfriend who left her. Then in Pronunciation they look at French words and expressions (e.g. *rendezvous*), which are commonly used in English, but pronounced in a way that is close to their French pronunciation. There is then a lexical focus on verbs and idioms related to the verb *get*, probably the most versatile verb in English. The first half of the lesson ends with the song *50 Ways to Say Goodbye*.

In the second half of the lesson Sts look at a regular feature in the *Guardian* newspaper called 'Blind Date'. Then they listen to a radio programme about dos and don'ts on first dates. The grammar focus is also on different uses of *get* and the lesson ends with a questionnaire which recycles both lexical and grammatical examples of this verb.

STUDY LINK
- **Workbook** 3A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** *get p.166*
- **Communicative** Reconciliation? *p.192* (instructions *p.183*)
- **Vocabulary** Phrases with *get p.215* (instructions *p.209*)
- **Song** *50 Ways to Say Goodbye p.233* (instructions *p.228*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.24* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Homer Simpson is a fictional character in the US animated television series *The Simpsons*, which was first broadcast in 1989. There have been hundreds of episodes since and Homer has been voted the greatest TV character of all time.
- Ask Sts if they have watched *The Simpsons*, and what they think of Homer. Then ask what they think he meant in this quote.

1 READING & SPEAKING

Extra idea

- Before beginning this exercise you may want to focus on the lesson title. Explain / elicit that *get mad* in American English means *become angry*. Ask Sts what they think the quote means – that you shouldn't get angry (*mad*), you should take revenge (*get even*).

a Focus on the task and make sure Sts know what *a break-up* and *to break up* mean.

In pairs, Sts decide which one is the least hurtful.

Get feedback from the class.

Extra challenge

- Alternatively, you could start the lesson with books closed and ask Sts for their own ideas of the best break-up lines. Write these up on the board before opening books and comparing Sts' ideas with the ones in **1a**.

b Focus on the title of the article, *Getting your own back*, and elicit that it means the same as the title of the lesson (taking / getting revenge on sb for sth).

Focus on the gist reading task and make sure Sts understand all the lexis in the four possible motivations.

Set a time limit for Sts to read the article. Tell them not to worry about the meaning of every word or try to guess the missing words, but just to find out why the woman took revenge.

Check the answer.

3 She wanted to help herself get over the break-up.

c Focus on the task and give Sts time to complete it.

Get Sts to compare with a partner and then check answers. Where useful, elicit the meanings of some of the wrong options.

1	**a** turned out	6	**c** ridiculed
2	**b** pain	7	**c** avoided
3	**a** getting	8	**b** get over
4	**a** included	9	**c** replaced
5	**b** according to	10	**a** Though

Deal with any other vocabulary problems that arose. You may want to highlight that the verb *dump sb* is an informal way of saying *break up with sb*.

d Focus on the task and questions 1–5.

Get Sts to read the article again and think about their answers to the questions.

Get Sts to discuss the questions in small groups.

Elicit opinions.

Sts' own answers

2 PRONUNCIATION words and phrases of French origin

Pronunciation notes

- Throughout the centuries a feature of English has been that it has always borrowed words from other languages (called 'loan words'), typically where there is not an English word available to describe, e.g. a custom, type of food, a technology, which has been imported from another country. Common examples of loan words are *sauna* (from Finnish), *pasta* (from Italian), and *robot* (from Czech). The pronunciation of these words is usually anglicized. However, there is quite a large group of French loan words and phrases most of which are pronounced in a similar way to the way a French person would say them, e.g. *nouveau riche* /ˌnuːvəʊ ˈriːʃ/ (an expression to describe a person who has recently become rich and likes to show it off in a very obvious way). An advanced dictionary will give these words and phrases and their pronunciation.

a 2.2 Do this as an open-class activity. If you haven't already explained the meaning of the adjective in bold, explain / elicit what it means (= new and very modern, sometimes surprising or shocking).

Elicit the pronunciation and then play the audio for Sts to listen and check.

> 2.2
> See the sentence in the Student's Book on *p.25*

b Focus on the **Fine-tuning your pronunciation: French words used in English** box and go through it with the class.

Give Sts time to underline a French word or expression in each sentence.

Put Sts in pairs and get them to discuss the meaning of the words and expressions they underlined.

Check answers. At this stage don't worry about pronunciation.

1 *faux pas* /ˌfəʊ ˈpɑː/ = an action or remark that causes embarrassment because it is not socially correct
2 *déjà vu* /ˌdeɪʒɑː ˈvuː/ = the feeling that you have previously experienced sth that is happening to you now
3 *rendezvous* /ˈrɒndɪvuː/ = an arrangement to meet sb at a particular time and place
4 *entrepreneur* /ˌɒntrəprəˈnɜː/ = a person who makes money by starting and running businesses, especially if this involves taking financial risks
5 *cliché* /ˈkliːʃeɪ/ = a phrase which has been used so often it loses its meaning and interest
6 *bouquet* /buˈkeɪ/ = a bunch of flowers arranged in an attractive way
7 *fiancé* /fiˈɒnseɪ/ = the man that a woman is engaged to (*fiancée* for a woman)
8 *fait accompli* /ˌfeɪt əˈkɒmpliː/ = sth that has already happened or been done and that you cannot change

Find out if any of the words or expressions are used in your Sts' L1.

c 2.3 Play the audio once all the way through for Sts to listen to how the French expressions are pronounced.

> 2.3
> See the sentences in the Student's Book on *p.25*

Now play the audio again sentence by sentence for Sts to repeat the French word or expression.

Then get individual Sts to say the sentences.

Finally, put Sts in pairs and get them to practise saying the sentences.

Extra challenge

- You could write on the board all or some of the following French words / phrases used in English and ask Sts to tell you what they mean and how they are pronounced: *aperitif*, *art nouveau*, *au pair*, *bourgeois*, *chauffeur*, *connoisseur*, *croissant*, *cuisine*, *decor*, *denouement*, *genre*, *Grand Prix*, *piste*, *raconteur*, *sabotage*, etc.

3 VOCABULARY phrases with *get*

a Put Sts in pairs and give them time to complete the task.

Check answers.

1 your own back
2 over
3 even
4 back together

b Tell Sts to go to **Vocabulary Bank *Phrases with* get** on *p.162*.

Focus on **1 Expressions with *get*** and get Sts to do **a** individually or in pairs.

2.4 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

See the words in **bold** in script 2.4

> 2.4
> **Phrases with *get***
> **Expressions with *get***
> 1 I get **the impression** you're a bit annoyed with me.
> 2 You'll get **a shock** when you see him. He looks awful.
> 3 Since we stopped working together we hardly ever get **the chance** to see each other.
> 4 Everyone else laughed, but I didn't get **the joke**.
> 5 When you get **to know** him, I think you'll really like him.
> 6 I need to speak to Martina urgently, but I just can't get **hold of** her.
> 7 I want to get **rid of** that awful painting, but I can't because it was a wedding present from my mother-in-law.
> 8 I'm going to get **my own back on** my brother for telling my parents I got home late. Now I won't lend him my bike.
> 9 He's going to get **into trouble with** his wife if he's late again.
> 10 I tried to walk past him, but he wouldn't get **out of the way.**

Elicit the meaning of each phrase from Sts.

1 get the impression = think, have an idea or opinion
2 get a shock = be very surprised, especially by sth unpleasant
3 get the chance = have the opportunity
4 get the joke = understand a joke
5 get to know = discover what sb or sth is really like
6 get hold of = make contact with
7 get rid of = throw away, make yourself free of sb / sth
8 get my own back on = take revenge on sb
9 get into trouble with = find yourself in a situation in which you can be criticized or punished
10 get out of the way = move to one side to allow sb or sth to pass

! Remind Sts that, as *get* is a very common verb, idioms with *get* are likely to be found in the dictionary under the next full word, e.g. *get on sb's nerves* will be under *nerves*; *Get a life* under *life*, etc.

Focus on **2 Idioms with *get*** and get Sts to do **a** individually or in pairs.

2 5 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

1 **I** *Get real* = see things as they really are, don't act in a stupid / unreasonable way
2 **J** *Get a life* = used to tell sb to do sth more exciting with their life
3 **A** *get nowhere* (*not get anywhere*) = to make no progress or have no success
4 **F** get on sb's nerves = to annoy sb
5 **D** *get your act together* = to organize yourself more effectively in order to be able to achieve sth
6 **C** *get on like a house on fire* = to get on very well with sb
7 **E** *get a move on* = you tell sb to get a move on when you want them to hurry
8 **B** *to be getting on* (always in the continuous form) = to be getting old
9 **H** *get the message* = understand what sb is trying to tell you
10 **G** *get your own way* = get or do what you want, especially when sb has tried to stop you

2 5

Idioms with *get*

1 **I** Get real! There's no way you can afford that car!
2 **J** Get a life! You're 40 and you're still living with your parents!
3 **A** I'm not getting anywhere with this crossword. It's just too difficult for me.
4 **F** She really gets on my nerves. Everything about her irritates me, her voice, her smile – everything!
5 **D** She really needs to get her act together. Her exam is in two weeks and she hasn't even started studying.
6 **C** They get on like a house on fire. They have exactly the same tastes and interests.
7 **E** You should get a move on. If you don't leave soon, you'll miss the train.
8 **B** Your grandfather must be getting on a bit. Is he in his eighties now?
9 **H** My boyfriend just never gets the message. I keep dropping hints about us getting engaged, but he takes no notice.
10 **G** She always gets her own way. He just does whatever she tells him to.

Finally, highlight that all these idioms are informal.

Focus on **Activation** and give Sts time to write four personal sentences – two with expressions from **1** and two with idioms from **2**.

Put Sts in pairs and get them to tell each other their sentences.

Get some Sts to read their sentences to the class.

Focus on **3 Phrasal verbs with *get*** and get Sts to do **a** individually or in pairs.

2 6 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

See script 2.6

2 6

Phrasal verbs with *get*

1 **J** 'Get together with' means meet socially.
2 **A** 'Get over' means recover from.
3 **K** 'Get on with' means continue doing.
4 **D** 'Get through to' means make somebody understand.
5 **B** 'Get into' means start a career or profession.
6 **C** 'Get around' means move from place to place.
7 **L** 'Get away with' means do something wrong without getting caught.
8 **E** 'Get by' means manage with what you have.
9 **F** 'Get behind' means fail to make enough progress.
10 **G** 'Get you down' means depress you.
11 **I** 'Get out of' means avoid a responsibility or obligation.
12 **H** 'Get back to' means respond to somebody by speaking or writing.

Highlight that:

– the meaning of some of the phrasal verbs given is correct for the context here.

– you *get over* a broken relationship, death, illness, or other trauma.

– *get by* can also be used to mean manage in the context of speaking languages, e.g. *I know enough French to get by when I go on holiday there*. Sts saw this use in **2A**.

! Remind Sts that phrasal verbs with *get* will be found in the dictionary under *get*.

Focus on **Activation** and make sure Sts understand all the lexis, e.g. *extended family*, *make up for it*, etc.

Put Sts in pairs and get them to ask and answer the questions.

Get some feedback.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

4 2 7 SONG *50 Ways to Say Goodbye*

This song was originally made famous by American pop rock band Train in 2012. For copyright reasons this is a cover version.

If you want to do the song in class, use the photocopiable activity on *p.233*.

2 7 Available as MP3 on CD2

50 Ways to Say Goodbye

My heart is paralyzed
My head was oversized
I'll take the high road like I should
You said, 'it's meant to be',
That 'it's not you, it's me'
You're leaving now for my own good

That's cool, but if my friends ask where you are, I'm gonna say

She went down in an airplane
Fried getting suntanned
Fell in a cement mixer full of quicksand
Help me, help me, I'm no good at goodbyes!
She met a shark underwater
Fell and no one caught her
I returned everything I ever bought her
Help me, help me, I'm all out of lies
And ways to say you died

My pride still feels the sting
You were my everything
Someday I'll find a love like yours (a love like yours)
She'll think I'm Superman
Not super minivan
How could you leave on Yom Kippur?

That's cool, but if my friends ask where you are I'm gonna say

She was caught in a mudslide
Eaten by a lion
Got run over by a crappy purple Scion
Help me, help me, I'm no good at goodbyes!
She dried up in the desert
Drowned in a hot tub
Danced to death at an East Side nightclub
Help me, help me, I'm all out of lies
And ways to say you died

I wanna live a thousand lives with you
I wanna be the one you're dying to
Love, but you don't want to

That's cool, but if my friends ask where you are I'm gonna say
That's cool, but if my friends ask where you are I'm gonna say

She went down in an airplane
Fried getting suntanned
Fell in a cement mixer full of quicksand
Help me, help me, I'm no good at goodbyes!
She met a shark underwater
Fell and no one caught her
I returned everything I ever bought her
Help me, help me, I'm all out of lies

She was caught in a mudslide
Eaten by a lion
Got run over by a crappy purple Scion
Help me, help me, I'm no good at goodbyes!
She dried up in the desert
Drowned in a hot tub
Danced to death at an East Side nightclub
Help me, help me, I'm all out of lies
And ways to say you died

Tell Sts to go back to the main lesson **3A**.

5 SPEAKING & LISTENING

a Focus on the question and make sure Sts know what *a blind date* is.

Put Sts in pairs, small groups or do this as an open-class activity.

If Sts worked in pairs or small groups, get some feedback from the class about their experiences.

b Focus on the photos and the task. Give Sts a minute to read the introduction.

Then focus on the three sentences and explain that the categories (*First impressions*, *Table manners*, and *Best thing about them*) were ones that both people had to answer.

Give Sts time to decide who they think said what.

Elicit opinions, but don't tell Sts if they are right or not.

c Put Sts in pairs, **A** and **B**, and tell them to go to **Communication *Blind date***, **A** on *p.105*, **B** on *p.109*.

When Sts have told each other about Stef and Graham, you could ask the whole class how they think the relationship developed. Then tell them to turn to *p.111*. You could tell Sts that the wedding photo appeared in an article in the *Guardian* called *What happened after the dates?* In fact, Stef and Graham have just had their first child.

Tell Sts to go back to the main lesson **3A**.

Check answers to **b**.

1 Graham about Stef
2 Stef about Graham
3 Stef about Graham

d Focus on the task and point out the two sections (***Dos*** and ***Don'ts***).

Tell Sts that each gap in tips 1–6 should be completed with one word only and give them time to guess what the missing words are. Tell them not to write anything yet.

Elicit some ideas, but don't tell Sts if they are right or not.

Extra idea

- Get Sts to close their books before they look at **d**. Put Sts in pairs and get them to think of six tips for someone going on a first date. Elicit ideas from the class.

e 2 8 Play the audio for Sts to listen and check.

Check answers and make sure Sts understand the tips. Find out whether Sts agree with the tips and whether they had guessed any of the answers.

1	venue	4	manners
2	appearance	5	pretend
3	kind	6	judgement

2 8

(script in Student's Book on *pp.128–129*)
P = **Presenter**, **J** = **Jenny**

P A first date is loaded with expectation. Will I like them, and will they like me? Is this person going to be 'the one' or will I want to run for the door before the starter? Will we have anything to talk about and if not, how will we get through the evening? Here's relationships expert Jenny with some suggestions on how to make sure that your first date is the best it can be – even if it turns out to be your only date.

J Hello there. My first tip is 'Choose the venue carefully', that is, the place where you're going to meet. Try to avoid very noisy places where you can't hear each other, or places where you can't talk, like cinemas. So a good place to meet might be a quiet bar for an after-work drink, for example, or lunch in a little local place you know. The advantage of keeping the first date short and sweet, meeting for a drink or for lunch rather than dinner, is that if you don't like each other, you don't have to make it through a seven-course meal together. And of course if you do like each other, you can either extend the date, or plan a longer one for next time.
Tip number two is 'Make an effort with your appearance'. Obviously you don't want to make so much of an effort that your date wouldn't recognize you if they saw you in the street the next day. But getting your hair done, say, or wearing something you know you look good in, those kinds of things show that you care – and that you want to make a good impression. I mean, if you turn up with unwashed hair, wearing yesterday's clothes, you aren't likely to win anyone over.
The third tip, and it's an important one, is 'Be kind', even if you think the date is going nowhere. It doesn't cost anything, and it'll make a big difference to how much the other person enjoys themselves. Of course being kind also means not lying or giving your date false hope. Don't tell someone that you'll phone and that you can't wait to see them again if you have absolutely no intention of following through!
Tip number four, which is sort of related to number three, is 'Don't forget your manners'. Make sure you turn up on time, and if you're going to be late for whatever reason, let your date know. Try not to yawn even if you're getting a bit tired. Turn off your phone, and if the other person is footing the bill, do remember to say 'thank you'. And one last thing while we're on the subject of manners - you can tell a lot about a person by how they treat waiters and waitresses. So don't just be polite to your date, be polite to the other people too.
Number five is 'Don't pretend to be anything you're not'. It can be very tempting to exaggerate, or to dress up the truth, or just to plain lie to try to get your date interested. Of course you may get away with it if you don't see the person again after the first date, but if the relationship does last any longer, you may find yourself in a tricky situation further down the line. So, for example, if you're separated, don't say that you're divorced. If you hate football, don't say that you can't think of a better way to spend a Saturday afternoon than cheering on Manchester City. And if you work part-time in a call centre, don't say you're something big in communications.
Finally, and this is my last tip, 'Don't make an instant judgement'. Many of us make up our minds whether we like someone in the first few seconds or minutes of meeting them. But you know, first impressions can be misleading, so try not to rule someone out straight away. It's much better to spend a bit of time getting to know them, and if you're not sure about someone, it may take two or three dates before you can really decide. If you make a snap decision, you may risk missing out on the love of your life.

P Jenny, thank you very much for the advice. And now we turn to the next...

f Tell Sts they are going to listen again and this time they need to answer questions 1–6 in pairs.

Play the audio again, pausing after each tip for Sts to discuss their answers.

Play again as necessary.

Check answers.

1 The best place for a first date is a quiet bar or a little local place.
2 Looking good shows you care and makes a good impression.
3 Don't lie or give the other person false hope.
4 Be polite to your date and the people around you.
5 Don't exaggerate because if the relationship lasts, you will have to live with your lie.
6 First impressions can be wrong, so don't make up your mind immediately.

g Open out the discussion to the whole class and elicit different opinions.

LEXIS IN CONTEXT

h 2 9 Focus on the instructions and give Sts time to read the extracts.

Play the audio for Sts to listen and complete the phrasal verbs and idioms.

Put Sts in pairs to compare answers and discuss the meaning of each phrasal verb or idiom.

Check answers, eliciting whether each expression is a phrasal verb or an idiom and its meaning.

1 short and sweet (idm; informal) = pleasant, but not lasting a long time
2 win (anyone) over (phr verb) = to get sb's support or approval by persuading them that you are right
3 following through (phr verb) = to finish sth that you have started
4 footing (the) bill (idm; informal) = paying for sth
5 dress up (phr verb) = to present sth in a way that makes it seem better or different
6 make up (our) minds (idm) = to decide sth
7 rule (someone) out (phr verb) = to decide that sth is not possible or that sb /sth is not suitable
8 missing out (phr verb) = to fail to benefit from sth useful or enjoyable by not taking part in it

2.9

1 The advantage of keeping the first date short and sweet is that if you don't like each other, you don't have to make it through a seven-course meal together.
2 ...if you turn up with unwashed hair, wearing yesterday's clothes, you aren't likely to win anyone over.
3 Don't tell someone that you'll phone and that you can't wait to see them again if you have absolutely no intention of following through!
4 Turn off your phone, and if the other person is footing the bill, do remember to say 'thank you'.
5 It can be very tempting to exaggerate, or to dress up the truth, or just to plain lie...
6 Many of us make up our minds whether we like someone in the first few seconds or minutes of meeting them.
7 Try not to rule someone out straight away.
8 If you make a snap decision, you may risk missing out on the love of your life.

Extra support

- If there's time, get Sts to listen again with script 2.8 on *pp.128–129*, focusing on any new vocabulary that Sts didn't understand.

6 GRAMMAR *get*

a Focus on the task and give Sts, in pairs, time to answer the questions.

Check answers.

1 C 2 B 3 A

b Tell Sts to go to **Grammar Bank 3A** on *p.144*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Apart from the many phrases and idioms involving *get*, *get* is also frequently used as a main verb, often as a more informal alternative to another verb, e.g. *obtain*, *receive*, *understand*. In spoken English, *get* is also often used in certain grammatical structures, e.g. as an alternative to *be* in the passive, or instead of *have* in the structure *get sth done*. Here all these different uses are pulled together.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences. Remind Sts that if we substitute *make* for *get* in 3 and 10 in **a**, we need to cut *to*.

a
1 is becoming
2 buy
3 make / persuade
4 have
5 received
6 catch / take
7 arrive / be
8 bring
9 be
10 make / persuade

b
1 got my work permit renewed
2 get used to driving
3 nearly got killed
4 get my sister to babysit
5 get all the locks changed
6 got stopped
7 get my eyes tested
8 got bitten

Tell Sts to go back to the main lesson **3A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c This exercise activates both the lexical and grammatical uses of *get* in the lesson.

Put Sts in pairs. Then get them to read the questionnaire and tick eight questions they would like to ask their partner.

Sts take turns to ask each other their questions.

Get feedback from different pairs.

Extra idea

- Finally, you could tell Sts to cover the questionnaire and get them to ask you some of the questions from memory.

G discourse markers (2): adverbs and adverbial expressions
V conflict and warfare
P stress in word families

3B History in the making

Lesson plan

In this lesson the topic is history, as seen through the cinema, in historical films and TV series.

The lesson begins by introducing the vocabulary of conflict and warfare through three texts describing memorable scenes from historical films. The pronunciation focus is on shifting word stress in some of the word 'families' Sts have just learnt. They go on to describe memorable scenes of their own to each other and they then write a paragraph describing the film or series and the scene. You may want to ask Sts to research a film or TV series in advance.

In the second part of the lesson the topic shifts to historical accuracy in films. Sts read an extract from a film blog and then listen to an interview with a scriptwriter. Finally, the discourse markers, which Sts have been exposed to throughout the lesson, are focused on and the lesson ends with the grammar put into practice through a communication activity *Guess the sentence*.

STUDY LINK
- **Workbook** 3B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** discourse markers (2): adverbs and adverbial expressions *p.167*
- **Communicative** Historical film quiz *p.193* (instructions *p.183*)
- **Vocabulary** Conflict and warfare *p.216* (instructions *p.209*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.28* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Michael Crichton (1942–2008) was an American writer and filmmaker, best known as the author of *Jurassic Park* and the creator of *ER*.
- Get Sts to discuss what they think the quote means and whether they agree with him about the importance of history.

1 READING & VOCABULARY conflict and warfare

Extra idea

- Before beginning this exercise you may want to focus on the lesson title and explain that it is an idiom which means 'doing sth extremely significant which will be of historic importance'.

a Focus on the heading. You might want to explain / elicit the meaning of *conflict* (= a situation in which people, groups, or countries are involved in a serious disagreement or argument) and *warfare* (= the activity of fighting a war or competing in an aggressive way with another group, company, etc.).

Now focus on the three photos from the films and ask Sts if they have seen any of them and remember any memorable scenes. If Sts remember them, ask them to describe what happens in each scene.

b Focus on the task and set a time limit for Sts to read the descriptions.

Get Sts to compare with a partner and then check answers.

1	A, C	5	A, B, C
2	C	6	A, B, C
3	A, B, C	7	C
4	A, B, C	8	A, B, C

c Put Sts in pairs or do this as an open-class activity.

Get some feedback if Sts worked in pairs.

LEXIS IN CONTEXT

d Give Sts time to go through the highlighted words with a partner and check they know what they mean.

Check answers. Model and drill pronunciation.

succeed sb /sək'siːd/ = to come next after sb / sth and take their / its place or position
executed /'eksɪkjuːtɪd/ = killed sb, especially as a legal punishment
against overwhelming odds /ə'genst ˌəʊvə'welmɪŋ ɒdz/ = against sth that makes it seem impossible to do or achieve sth
helmet /'helmɪt/ = a type of hard hat that protects the head
commander /kə'mɑːndə/ = a person who is in charge of sth, especially an officer in charge of a particular group of soldiers or a military operation
prisoner-of-war camp /'prɪznə əv wɔː kæmp/ = a guarded camp where prisoners of war or political prisoners are kept

recaptured /riːˈkæptʃəd/ = caught a person that has escaped
shot /ʃɒt/ = fired a gun or other weapon
troops /truːps/ = soldiers, especially in large groups
surrender /səˈrendə/ = to admit that you have been defeated and want to stop fighting
kidnapped /ˈkɪdnæpt/ = taken away illegally and kept as a prisoner, especially in order to get money
civil war /ˈsɪvl wɔː/ = a war between groups of people in the same country
hanged /hæŋd/ = killed by tying a rope around sb's neck and allowing them to drop

You might want to highlight that:

– *shot* is the past simple and past participle of *shoot*.

– the verb *hang* has two different past / participle forms: *hung* / *hung* for things (e.g. She hung her coat behind the door) and *hanged* / *hanged* for killing with a rope.

Deal with any other vocabulary problems that arose from the texts.

e Tell Sts to go to **Vocabulary Bank *Conflict and warfare*** on *p.163*.

Focus on **1 Weapons** and get Sts to do **a** individually or in pairs.

2.10 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 2.10

2.10
Conflict and warfare
Weapons

4	arrow	9	machine gun
2	bow	7	missile
3	bullet	8	shield
1	cannon	6	spear
5	helmet	10	sword

Now focus on **2 People & events** and get Sts to do **a** and **b** individually or in pairs.

2.11 Now focus on **c**. Play the audio for Sts to listen and check **a** and **b**.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 2.11

2.11
People & events

a

1	casualties	6	the wounded
2	refugees	7	civilians
3	forces	8	snipers
4	troops	9	survivors
5	commander	10	ally

b

1	rebellion	5	civil war
2	coup	6	siege
3	revolution	7	treaty
4	ceasefire		

Highlight that *wounded* is also an adjective (*He couldn't fight because he was wounded.*) and that (*the*) *wounded* can only be used for deaths / injuries caused in wartime. For accidents in daily life use *injured* (adj.) or *the injured* (*The injured were taken to hospital.*).

Highlight the collocations in the definitions, e.g. *heavy casualties*, *armed forces*, etc., and the use of *the* in *the wounded* (*the* + adjective to refer to a group of people). Remind Sts that the *p* is silent in *coup* /kuː/ because it is a French word.

Extra challenge

- You may want to teach some collocations for **People & events**, e.g. *suffer heavy casualties*, *evacuate the wounded*, *sign a peace treaty*.

Now focus on **3 Verbs** and get Sts to do **a** individually or in pairs.

2.12 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. You may want to model and drill the pronunciation of some of these words, e.g. *declare war*.

See the verbs in **bold** in script 2.12

2.12
Verbs

1 The rebels **overthrew** the government.
2 Fighting **broke out** between the rebels and the army.
3 The army **shelled** the rebel positions.
4 The rebels **retreated**.
5 Some of the rebels **surrendered**.
6 The rebels **blew up** the airport runway.
7 The government **declared** war on the rebels.
8 Some rebels **looted** the city.
9 The army **captured** over 300 rebels.
10 They finally **defeated** the rebels.
11 The army **released** most of the rebel prisoners.
12 They **executed** the rebel leader.

Extra idea

- You may want to point out to Sts that the verbs *capture*, *defeat*, *loot*, *overthrow*, *retreat*, *shell*, and *surrender* can also be used as nouns. This may be a sensitive topic for your Sts, so use your judgement about whether to do this, and for how long.

Finally, focus on **Activation** and give Sts time to think of their answers.

Put Sts in pairs and get them to tell their partner about any current stories related to conflict or warfare, or do this as an open-class activity.

Tell Sts to go back to the main lesson **3B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

2 PRONUNCIATION stress in word families

Pronunciation notes

- Sts sometimes make mistakes with shifting word stress in word 'families' (e.g. *history, historical*) because they tend to stress the same syllable as in the base word. It is important to point out that in many such 'families' the stress changes and Sts need to check and underline the stress when they come across these words.

a Focus on the **Fine-tuning your pronunciation: changing stress in word families** box and go through it with the class.

Then focus on the chart. Give Sts a few minutes to complete it individually or in pairs, and to underline the stressed syllable on all multi-syllable words.

Extra support

- Elicit the answers from the class and write them on the board.

b 2.13 Play the audio once or twice for Sts to check they have the correct syllables underlined.

Check answers and elicit that the 'families' where the stress changes are *execution*, *history*, *rebellion*, *revolution* and *victory*.

See script 2.13

2.13

capture, captive / captor, captive, capture
command, commander, commanding, command
execution, executioner, execute
history, historian, historic / historical
looting, looter, loot
rebellion, rebel, rebellious, rebel
revolution, revolutionary, revolutionary, revolt
siege, besieged, besiege
survival, survivor, surviving, survive
victory, victor, victorious

Elicit / explain the difference between:

– *captive* (= person who has been captured) and *captor* (= person who captures sb).

– *historical* (= connected with the past, e.g. historical documents) and *historic* (= important in history, e.g. a historic occasion).

c Focus on the six sentences and get Sts to practise saying them in pairs.

Get individual Sts to say the sentences.

Extra support

- Read each sentence first and get Sts to repeat it after you.

3 SPEAKING & WRITING

a Focus on the **Describing a scene from a film or a book** box and go through it with the class.

Focus on the instructions. Remind Sts that a historical film or series is one set in a historical period or based on a real event, so the term covers a wide range of films. Try to have the titles of a few well-known historical films or series to suggest for Sts who are having problems thinking of one.

Give Sts time to look back at the prompts in **1b** and make notes. Monitor and help with any vocabulary they may need.

b Put Sts in groups of three or four and tell them to describe their film or TV series and the scene to see if the others in the group agree. They should then all say how that description makes them feel.

Monitor and help.

Get a few Sts to tell the class about a memorable scene.

Extra challenge

- Tell Sts not to mention the title of the film or name the characters but to refer to them as, e.g. a man, a woman, a soldier, a slave, etc., and see if the others in the group can name the title of the film.

c Set a time limit, e.g. 20 minutes, for Sts to write their paragraphs, or set this for homework. Tell them to use the three descriptions in **1** as models.

4 SPEAKING

a Tell Sts they are now going to discuss historical accuracy in films and make sure they understand what it means.

Focus on the two images from the film *Braveheart* and the question. Give Sts a few minutes to discuss it in pairs, or do this as an open-class activity.

If Sts worked in pairs, get some ideas from various pairs.

One image shows Mel Gibson as William Wallace wearing a kilt, but kilts weren't commonly worn till the 16th or 17th century, and Braveheart is set in the 13th century.
The other shows Princess Isabella of France as a grown woman – in the film she has an affair with Wallace – but in reality she was only three years old at the time and was living in France.

b Focus on the four questions and go through them with Sts.

Put Sts in pairs and give them time to discuss the questions.

Get feedback, eliciting opinions from different pairs.

c Focus on the task and the film blog. Give Sts time to read the blog and answer the questions in pairs.

Get some feedback from the class.

5 LISTENING

a 2 14 Focus on the photo of Adrian Hodges and the instructions.

Now focus on the task and give Sts time to read the three possible options. Make sure they know the meaning of the expression *as long as*.

Focus on the **Glossary** and go through it with the class.

Play the audio once the whole way through for Sts to listen and choose the best option.

Check the answer.

2

2 14
(script in Student's Book on *p.129*)
I = interviewer, A = Adrian Hodges

Part 1

I How important is historical accuracy in a historical film?

A The notion of accuracy in history is a really difficult one in drama because you know, it's like saying, well, 'Was *Macbeth* accurate?', 'Was– is Shakespearean drama accurate?'. The iro– the thing is, it's not about historical accuracy, it's about whether you can make a drama work from history that means something to an audience now. So I tend to take the view that, in a way, accuracy isn't the issue when it comes to the drama, if you're writing a drama you, you have the right as a writer to create the drama that works for you, so you can certainly change details. The truth is nobody really knows how people spoke in Rome or how people spoke in the courts of Charles II or William the Conqueror or Victoria, or whoever. You have an idea from writing, from books, and plays, and so on. We know when certain things happened, what sort of dates happened. I think it's really a question of judgement, if you make history ridiculous, if you change detail to the point where history is an absurdity then obviously things become more difficult. The truth is, the, the more recent history is, the more difficult it is not to be authentic to it. In a way it's much easier to play fast and loose with the details of what happened in Rome than it is to play fast and loose with the details of what happened in the Iraq War, say, you know. So it, it, it's all a matter of perspective in some ways. It, it, it's something that you have to be aware of and which you try to be faithful to, but you can't ultimately say a drama has to be bound by the rules of history, because that's not what drama is.

I Do you think that the writer has a responsibility to represent any kind of historical truth?

A Not unless that's his intention. If it's your intention to be truthful to history and you, and you put a piece out saying 'This is the true story of, say, the murder of Julius Caesar exactly as the historical record has it,' then of course, you do have an obligation, because if you then deliberately tell lies about it, you are, you know, you're deceiving your audience. If, however, you say you're writing a drama about the assassination of Julius Caesar purely from your own perspective and entirely in a fictional context then you have the right to tell the story however you like. I don't think you have any obligation except to the story that you are telling. What you can't be is deliberately dishonest, you can't say 'This is true,' when you know full well it isn't.

b Focus on the task and give Sts time to read points 1–8.

Play the audio again all the way through.

Get Sts to compare with a partner and then check answers.

Sts should have ticked: 1, 2, 4, and 7

Extra support

- If there's time, get Sts to listen again with the script on *p.129*, focusing on any new vocabulary that Sts didn't understand.

c 2 15 Focus on the photos and captions, and find out if any Sts have seen the films. If they have, find out what they thought of them. Don't worry if they haven't.

Focus on the task and play the audio once the whole way through for Sts to listen and answer the question.

Check the answer.

Adrian is positive.

2 15
(script in Student's Book on *p.129*)

Part 2

I Can you think of any examples where you feel the facts have been twisted too far?

A Well, I think the notion of whether a film, a historical film has gone too far in presenting a dramatized fictional version of the truth, is really a matter of personal taste. The danger is with any historical film that if that becomes the only thing that the audience sees on that subject, if it becomes the received version of the truth, as it were, because people don't always make the distinction between movies and reality and history, then obviously if that film is grossly irresponsible or grossly fantastic in its, in its presentation of the truth, that could, I suppose, become controversial. I mean if you, you know, I think that the only thing anybody is ever likely to know about *Spartacus*, for example, the movie, is Kirk Douglas and all his friends standing up and saying 'I am Spartacus, I am Spartacus', which is a wonderful moment and it stands for the notion of freedom of individual choice and so on. So *Spartacus* the film, made in 1962, I think, if memory serves, has become, I think, for nearly everybody who knows anything about Spartacus, the only version of the truth. Now in fact we don't know if any of that is true really. There are some accounts of the historical Spartacus, but very very few and what, virtually the only thing that's known about is that there was a man called Spartacus and there was a rebellion and many people were, you know, were crucified at the end of it, as in the film. Whether that's irresponsible I don't know, I, I can't say that I think it is, I think in a way it's, it's, it's a, *Spartacus* is a film that had a resonance in the modern era.
There are other examples, you know, a lot of people felt that the version of William Wallace that was presented in *Braveheart* was really pushing the limits of what history could stand, the whole, in effect, his whole career was invented in the film, or at least built on to such a degree that some people felt that perhaps it was more about the notion of Scotland as an independent country than it was about history as an authentic spectacle. But you know, again, these things are a matter of purely personal taste, I mean, I enjoyed *Braveheart* immensely.

d Put Sts in pairs and get them to explain the six phrases to each other.

Check answers.

1 It becomes what everyone believes to be true.
2 extremely irresponsible
3 the idea that people have the right to choose
4 a significance / meaning in today's time
5 being so inaccurate that it wasn't really history anymore
6 a question of individual judgement

e Before Sts listen again, focus on questions 1–4.

Play the audio once the whole way through.

Get Sts to compare answers and play again as necessary.

Check answers.

1 The most famous scene is when Kirk Douglas and all his friends stand up and say 'I am Spartacus, I am Spartacus'.
2 Because there are very few accounts of the real Spartacus.
3 His whole career was invented in the film.
4 Some people thought *Braveheart* was about the idea of Scotland as an independent country.

Extra support

- If there's time, get Sts to listen again with the script on *p.129*, focusing on any new vocabulary that Sts didn't understand.

f Put Sts in pairs or small groups to discuss the two questions.

Elicit opinions and ideas.

Extra support

- Do this as an open-class activity and elicit opinions from the class.

6 GRAMMAR discourse markers (2): adverbs and adverbial expressions

a Focus on the instructions, sentences 1–4, and uses A–D.

Give Sts time to complete the task.

Get Sts to compare with a partner and then check answers.

1 C 2 A 3 D 4 B

b Tell Sts to go to **Grammar Bank 3B** on *p.145*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Recognizing discourse markers is an essential part of understanding both written and spoken English. Using them correctly is also an important aspect of communication that enables the reader or listener to follow your ideas.
- Sts have already worked on discourse markers (commonly called linkers) which introduce a result, a purpose, a contrast, and a reason in **1B**. Here they focus on a more diverse group. Sts should now be familiar with the term discourse marker, so when others come up refer to them that way for Sts to add to their knowledge.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a

1	Basically	6	All in all
2	In any case	7	By the way
3	Obviously	8	Otherwise
4	I mean	9	In fact
5	at least	10	Talking of

b

1 on the whole
2 anyway / in any case / besides
3 After all / I mean
4 Talking of
5 By the way / Incidentally
6 Talking of
7 at least / on the other hand
8 Actually
9 in other words
10 All in all
11 otherwise
12 On the one hand, on the other hand

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c Put Sts in pairs, **A** and **B**, and tell them to go to **Communication *Guess the sentence***, **A** on *p.105*, **B** on *p.109*.

If your Sts are not familiar with this type of activity, you may want to demonstrate it. Write the following sentence on a piece of paper: *I didn't win the race, but at least I didn't come last.*

Don't show the sentence to Sts. Then write on the board:

I didn't win the race, but at least I _____. (–)

Tell Sts that you have this sentence completed on a piece of paper and they have to guess what you wrote. Elicit possible completions with a negative verb. If Sts say something different from what's on your paper, e.g. *I wasn't the last one*, say 'Nearly. Try again' or give a clue until someone says the phrase *didn't come last.*

Now go through the instructions. Emphasize that Sts should write their ideas next to the sentence, but not in the gap, and only complete the gap when they have guessed the sentence correctly.

Sts continue in pairs.

Monitor and help.

COLLOQUIAL ENGLISH

2&3 Talking about...history

Lesson plan

In the first part of this lesson the person interviewed is Mary Beard, a professor of Classics at the University of Cambridge, who frequently appears on TV and in the media talking about history. In this three-part interview she talks about how to get people interested in ancient history and what we can learn from it, about the importance of considering ordinary people's lives when studying history, and her view on historical films. The interview is followed by a language focus on typical collocations which Mary Beard uses in the interview.

In the **IN THE STREET** section people are asked which historical period they'd like to go back to, and whether there's a person from history that they particularly admire.

STUDY LINK
- **Workbook** Talking about...history
- **iTutor**
- **www.oup.com/elt/englishfile**

Test and Assessment CD-ROMs
- **Quick Test 3**
- **File Test 3**
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in (books closed)

- Write on the board ANCIENT HISTORY and elicit the pronunciation of *ancient* /ˈeɪnʃənt/.
- Ask Sts what nationalities they associate with the expression, and elicit, e.g. *the Greeks*, *the Romans*, *the Egyptians*, *the Persians*, etc.
- Then ask Sts if they studied any of these at school, and what they remember about them.
- Finally, tell Sts they are going to watch / listen to an interview with a well-known historian.
- If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to Google Mary Beard and find out a bit about her.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photos and the biographical information about Mary Beard. Give Sts time to read it.

Do the question as an open-class activity.

Classics refers to the study of ancient Greek and Roman culture, especially their languages and literature. A classicist is an expert in ancient Greek and Roman language, literature, art, architecture, or culture.

b 2 16 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 1**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Check answers.

Professor Beard thinks the right way is to ask people questions about their contemporary culture and geography. The wrong way is to look at obscure and complicated ancient literature.
She thinks we can learn how to deal with a lot of political issues we have nowadays.

2 16

(script in Student's Book on *p.129*)
I = Interviewer, M = Mary Beard

Interview with a professor of Classics – Part 1

I Professor Beard, what's the secret to getting people interested in the Romans, in ancient history?

M Well, you have to go about it in the right way, really. Um, you know, and I think perhaps starting from rather arcane and difficult bits of literature isn't the right way. But, you know, one thing that you see in Britain, you know, one thing that we know is that an awful lot of our culture and our geography and our place names and so on are actually formed by the Romans, you know. You ask somebody, um, 'Why do you think so many English place names end in *-chester* or *-caster*, you know, *Manchester* or *Doncaster*?' And they'll often say, 'I don't know'. And then you say, 'That's because that bit – *-caster* – is from the Latin for 'military camp', and every place that ends *-caster* or *-chester* once had a Roman fort on it.' And I've got a pretty 99% success record with getting people interested after that, because suddenly it is a question, not of these, um, uh, remote people who wrote some literature that you probably suspect would be boring; it's the people who formed the geography of our country and much of Europe. Why is London the capital of, of Britain? It's because the Romans made it so.

I What do you think we can learn from Roman history?
M In political terms many of the issues and questions and dilemmas that we face now, uh, were faced by the Romans. And in many ways we're still thinking about and using their answers. I mean, one classic example of that is a famous incident in Roman history in 63 BC where there's a terrorist plot in, in the City of Rome to, to assassinate the political leaders, to torch the city, um, and to take over – revolution. Um, and that plot is discovered by, uh, one of the most famous Romans of all, Marcus Tullius Cicero, you know, the great orator and wit of Roman culture. And he discovers the plot. He lays it before the Senate. He then decides to execute the leading conspirators without trial, summary execution. Um, and a couple of years later he's exiled. Now, in many ways that's the kind of problem we're still facing, uh, with modern responses to terrorism. I mean, what... how far does, how far should homeland security be more important than civil rights, you know? Uh, you know, what about those people in Guantanamo Bay without trial? Um, you know, where, where does the boundary come between the safety of the state and the liberty of the citizen? Now, the Romans were debating that in the 60s BC. And in many ways we're debating it, uh, along the same terms. And in part we've learnt from how they debated those rights and wrongs.

c Focus on the task and give Sts time, in pairs, to see if they can complete any of the sentences.

Play the video or audio again the whole way through.

Get Sts to compare with their partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 ...once had a Roman fort or military camp there.
2 ...the Romans made it the capital.
3 ...assassinate leaders and take over.
4 ...tell the Senate about it and then execute the leading conspirators without trial.
5 ...responses to modern-day terrorism.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.129*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 2

a 2 17 Focus on the task and the **Glossary** and go through it with the class.

Give Sts time to read sentences 1–7. Tell them the first time they listen they just need to mark each sentence T or F.

Play the video or audio (**Part 2**) once the whole way through for Sts to do the task.

Get Sts to compare with a partner.

Extra support

- You could check answers now, so when Sts are listening again in **b**, they only need to correct the F sentences.

2 17

(script in Student's Book on *p.129*)

Interview with a professor of Classics – Part 2

I If you could go back in time, is there one particular historical period that you'd like to go back to?
M I think it would be a terrible kind of, er, punishment to be made to go back in history, particularly if you're a woman, you know. There's, um, you know, there is not a single historical period in world history where women had halfway as decent a time as they do now. So, deciding to go back there, uh, you know, that would, that would be a self-inflicted punishment. I think I'd rather go in the future. Um, and there's also, I mean, even for men there's considerable disadvantages about the past, you know, like, you know, no antibiotics and no aspirin.
I Today, we live in a celebrity culture, but in *Meet the Romans* you focus on the lives of the ordinary people in Rome. Was that a conscious decision, to try to get people away from celebrity culture?
M I was rather pleased that people did actually find, you know, the non-celebrity, um, version of the Romans interesting. Um, and in some ways if it, if it was a small antidote to modern celebrity culture, I'm extremely pleased. Um, I think that that wasn't quite what was driving me, though, because, uh, I think the celebrities of the ancient world are so remote from us in some ways. Um, and one of the things that puts people off ancient history is that, you know, you know, the big narrative books, the kind of the history of 'the big men', you know, never seem to answer all those questions that we know we all want to know about the ancient world, you know, or any period in the past, you know: where did they go to the loo, you know. Um, and actually I think people are often short-changed, uh, about, um, the...in, in terms of providing an answer to questions which are really good ones, you know. Um, you know, in the end most of us, most women – don't know about men – most women, you know, do really want to know what having a baby was like, um, uh, before the advent of modern obstetrics, you know. That's a big question. It's not, you know, it's not, simply because it's, uh, intimate and female doesn't mean it's a less important question than why Julius Caesar was assassinated. And actually world history contains a lot more people like me and my family and women and slaves and people who, you know, want to do many of the things that we want to do, you know. But they can't clean their teeth because there's no such thing as an ancient toothbrush, you know. Now, how does that feel? And I'm not saying in that I guess that those big bloke-ish issues aren't important, you know. The assassination of Julius Caesar, you know, is an event in world history that has formed how we look at every other assassination since, you know. When Kennedy's assassinated we see that partly in relationship to that, that formative defining bit of political assassination in Rome. But it's not the only way that Rome is important.

b Tell Sts that they will listen again and that this time they need to correct the false sentences.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 T
2 T
3 F (She says '...for men there's considerable disadvantages about the past...'.)
4 F (She focused on ordinary people.)
5 T
6 T
7 F (She says it 'has formed how we look at every other assassination since...')

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.129*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 3

a 2 18 Focus on the task and and the **Glossary**.

Play the video or audio (**Part 3**) once the whole way through for Sts to do the task.

Give Sts time to discuss the questions and what they understood.

Then play the video or audio again if necessary.

Get Sts to compare with a partner and then check answers.

1 not particularly important
2 *Gladiator* because she thought it was a good re-creation of ancient Rome and because it showed a realistic image of Roman combat.
3 She is very pleased about it because it brings history into the popular consciousness and it shows that it can be enjoyable.

2 18
(script in Student's Book on *pp.129–130*)

Interview with a professor of Classics – Part 3

I As a historian, how important do you think it is that historical films should be accurate?

M I'm not sure quite how keen I am on accuracy above everything else. The most important thing, if I was going to make a historical movie, I'd really want to get people interested. And I think that, that, um, film and television, um, programme makers can be a bit, can be a bit sort of nerdish about accuracy.
I remember a friend of mine once told me that, uh, he'd acted as advisor for some Roman film and the, the crew were always ringing up when they were on location, um, saying things like, 'Now, what kind of dog should we have?' You know, 'Should it, you know, if we're going to have a dog in the film, should it be an Alsatian or, you know, a Dachshund or whatever?' And to start with he said he'd go to the library and he'd kind of look up and he'd find a breed. And eventually after question after question he'd think, look, these guys are getting the whole of Roman history in, in the big picture utterly wrong, and yet there they are worrying about the damned dogs, you know.

I Can you think of any historical films that you've really enjoyed?

M I absolutely loved *Gladiator*. Um, you know, never mind its horribly schmaltzy plot, you know; I thought in all kinds of ways it was just a wonderful, uh, brilliant, and I don't know if it was accurate, but a justifiable recreation of ancient Rome. Um, the, the beginning scenes of Gladiator which show, you know, Roman combat, um, just in a sense punctured the kind of slightly sanitized version of, you know, legionaries standing, you know, with their, all their shields, you know, face to–, you know, facing the enemy, um, you know, all looking ever so kind of neat and tidy. I mean, it was messy and it was bloody and it was horrible. And it was such a different kind of image of, uh, Roman combat that I remember we set it in Cambridge as an exam question, you know, um, you know: how, how would, how would students judge that kind of representation of Roman warfare.

I It's very interesting that there seem to be more and more historical films recently, and many have won Oscars. Is that because history has all the best stories?

M Yes, there's no such good story as a true story – and that's what history's got going for it, you know, actually. Um, you know, non-fiction in a, in a kind of way is always a better yarn than fiction is. Um, and I think it's, you know... I feel very pleased because, uh, I think, you know, for one thing it gets, it gets some of the best stories from history into the popular, into popular attention, popular consciousness. But I think also, I mean, it shows that you don't always have to be deadly serious about history. I mean, you know, history, like classics, you know, is often treated as something which is good for you; but isn't actually going to be much fun, you know. You'll be improved by knowing about it but it probably will be a bit tedious in the process.
And I think that, you know, showing that history can be larky, it can funny, it can be surprising, um, it can be something that you can sit down and have a good two and a half hours at the cinema enjoying, is really all to the good.

b Focus on the task and give Sts time to read sentences 1–6.

Put Sts in pairs and get them to try and work out what the highlighted words and phrases mean.

Now play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each sentence has been mentioned and get Sts to compare what they have understood.

1 boring in an unfashionable way
2 or something of a similar type
3 people
4 too sentimental
5 its advantage or strength
6 a long story, especially one that is exaggerated or invented

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *pp.129–130*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

2 VIDEO LOOKING AT LANGUAGE

2.19 Focus on the **Collocations** box and go through it with the class.

Focus on the task and give Sts time to read extracts 1–8.

Play the video or audio, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner, then check answers.

See the words in **bold** in script 2.19

Extra challenge

- Ask Sts if they can guess any of the missing highlighted words before they listen to the extracts.

2.19

Interview with a professor of Classics – looking at language

1 ...an **awful** lot of our culture and our geography and our place names and so on are actually formed by the Romans...
2 ...one **classic** example of that is a famous incident in Roman history in 63 BC where there's a terrorist **plot** in, in the City of Rome...
3 Now, in many ways that's the kind of problem we're still **facing**...
4 I mean, what – how far does, how far should homeland security be more important than **civil** rights...
5 And in part we've learnt from how they debated those rights and **wrongs**...
6 ...if it, if it was a small antidote to modern **celebrity** culture, I'm extremely pleased.
7 ...look, these guys are getting the whole of Roman history in, in the big **picture** utterly wrong...
8 But I think also, I mean, it shows that you don't always have to be deadly **serious** about history.

3 VIDEO IN THE STREET

a 2.20 Focus on the task.

Play the video or audio once the whole way through.

Then play it again, pausing after each speaker to check answers.

Richard	a sailor from one of Nelson's ships
Daisy	Bess of Hardwick
Adam	Julius Caesar
Heather	Nelson Mandela
Harry	Queen Elizabeth I

2.20

(script in Student's Book on *p.130*)
I = Interviewer, D = Daisy, He = Heather, Ha = Harry, A = Adam, R = Richard

Daisy
I Is there a period of history that you would like to go back to?
D I'd really like to go back to Tudor England, 16th century England.
I Why that period?
D Well I'm doing a PhD in the music of that period and I just think it's such a fascinating time because there was so much change happening and the way people lived their lives, their religion, the way the politics of the country was working. It must have been a really exciting time to live.
I Is there a person from history that you admire or find especially fascinating?
D There was a lady called Bess of Hardwick, um, who owned a lot of property in Derbyshire. She was a real social climber, and she lived through Henry VIII, Edward VI, Mary I, and Elizabeth I and into a bit of James I as well. Um, so she had a really long life, a really exciting life and she started from absolutely nothing and worked her way right to the top. I think she must have been a really amazing lady to know.

Heather
I Is there a period of history that you would like to go back to?
He I think I would have loved to be around in California in the sixties. I think it, it sounds like it was a really exciting time. I think, er, there was a lot of frightening things happening, in Vietnam, and, but it– but people were excited and, um, excited about the potential, I think of, of something new and really exploring their freedom, I guess.
I Is there a person from history that you admire or find especially fascinating?
He I think I most admire Nelson Mandela. I'm South African. So, er, he's the first person that comes to mind. I think he was, um, an incredible person and an amazing leader. So, um, yeah, I would have loved to have met him.

Harry
I Is there a period of history that you'd like to go back to?
Ha Um, ooh, that's a really, that's a weird one. I don't know. Um, history was pretty brutal, life was really quite hard. Um, I mean, there are some parts, some aspects of it that I'd like, where time was slower, life was defined by the seasons and daylight, um, and you didn't have the same sort of pressures as you do now. So, I'd like aspects of it, but I'm not sure I'd really like to go back to the actual way of life.
I Is there a person from history that you admire or find especially fascinating?
Ha Um, probably, er, probably Queen Elizabeth I, because she, she managed to be the queen in a society where women weren't expected to have or hold or command any power and respect and that they were meant to do the bidding of men and their families and she actually stood up and was a person to be counted.

Adam
I Is there a period of history that you would like to go back to?
A Yes, there's a period I'd like to go back to, absolutely! I love ancient Greece. I love, er, ancient Athens. I think it would be so amazing to spend time there and see what it was like being in the Agora with, you know, er, Plato and Aristotle and talking. And, er, that entire world would be very, very interesting to me.
I Is there a person from history that you admire or find especially fascinating?
A Hmm. A person from history that I find, eh, that I admire. There are a lot of people, I study a lot of ancient history, so I would love to meet Julius Caesar or someone like that who really transformed the entire world with his actions and you know he has a very unique personality, he was a very cocky person and it'd be fun to, er, just see what he was like in person and see how he was able to kind of take over the entire Roman Empire by himself.

Richard
I Is there a period of history that you would like to go back to?
R Oh, there's so many. Um, I kind of have this romantic idea of the 1920s maybe, when there was, a motor car had been invented, but not many people were driving so I like the idea of wandering and walking the quieter roads of, of England.
I Is there a person from history that you admire or find especially fascinating?
R Erm, it would probably be one of the ordinary men. So not a, a big person, a big name, but one of the hundreds of men who were like, on, say, Nelson's ship, the *Victory*, who were maybe firing cannons or pulling up the sails. So one of those characters, so just an ordinary seaman, sailor.

b Focus on the task and give Sts time to go through the sentences.

Play the video or audio once the whole way through, pausing after each speaker to give Sts time to do the task. Play again as necessary.

Check answers.

Harry doesn't mention a specific time they would like to go back to.
Adam would like to listen to some philosophers talking.
Daisy is studying the period they would like to go back to.
Richard would like to have been able to walk on quiet, peaceful roads.
Heather would like to go back to the most recent historical period.

c 2 21 This exercise focuses on some colloquial expressions which were used by the speakers. Focus on the phrases and give Sts time to read them.

Play the video or audio, pausing after the first phrase and replaying it again as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other four phrases.

See words in **bold** in script 2.21

2 21

1 She was a real **social climber**...
2 I would have loved to **be around** in California...
3 ...she actually stood up and was a person to **be counted**.
4 ...he was a **very cocky** person...
5 So not a a big person, **a big name**, but one of the hundreds of men...

Extra support

- Tell Sts to go to *p.130* and to look at the script for **IN THE STREET**. Play the video or audio again and tell Sts to read and listen at the same time.

Deal with any vocabulary problems and get feedback from Sts on what parts they found hard to understand and why, e.g. speed of speech, pronunciation, etc.

4 SPEAKING

Put Sts in pairs or small groups and get them to ask and answer the six questions, giving as much information as possible.

Monitor and help with vocabulary. Deal with any general language problems at the end of the activity.

Get some feedback.

G speculation and deduction
V sounds and the human voice
P consonant clusters

4A Sounds interesting

Lesson plan

This lesson has two main contexts, noise and silence.

The first half of the lesson focuses on sounds. It starts with a vocabulary focus on verbs and nouns to describe sounds and the human voice, and there is a pronunciation focus on consonant clusters which occur in many of these words, e.g. *screech*, *splash*, etc. Sts then read an article about a woman who has a phobia of sound in her daily life. They then listen to five people talking about noises they don't like. The first half of the lesson ends with Sts talking about noises they hate and sounds they love.

In the second half of the lesson the focus is on 'breaking the silence', i.e. the silence that exists between people in cities. Sts speculate about a photo of the mayor of London, which leads to the grammar focus, which is on speculation and deduction. Sts then listen to an interview with a co-founder of the organization 'Talk to me London', which looks for different ways to encourage strangers to talk to each other – their vision is to build a friendlier city through small conversations between strangers. There is a short listening based on real people's experiences of starting conversations in cities. Finally, Sts talk about how friendly people are in places they know.

STUDY LINK
- **Workbook** 4A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** speculation and deduction *p.168*
- **Communicative** Sound or noise? *p.194* (instructions *p.184*)
- **Vocabulary** Sounds and the human voice *p.217* (instructions *p.210*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.34* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Publilius Syrus (1st century BC) was a writer who went to Rome as a slave from Syria. His wit and talent won the favour of his master, who freed and educated him.
- Get Sts to discuss what they think the quote means and whether they agree with it or not and why.
- Open the discussion to the whole class and elicit ideas and opinions.

1 VOCABULARY & WRITING sounds and the human voice

a Focus on the task and then get the class to sit for one minute in silence.

Get Sts to compare their lists with a partner.

Elicit what noises Sts heard in their classroom, e.g. traffic noise, noise from adjoining classrooms, etc., and find out which noises, if any, affect their concentration. If some of your Sts work, ask them what noises annoy or distract them in their workplace.

You may want to elicit from Sts the difference in meaning between a sound and a noise. Although they are similar in meaning, there is a clear difference (a *sound* is something you can hear and has a neutral or positive meaning, e.g. *I love the sound of the sea.* A *noise* is a sound which is often loud or unpleasant, e.g. *the noise of the traffic was deafening*).

b Tell Sts to go to **Vocabulary Bank *Sounds and the human voice*** on *p.164*.

2.22 Focus on **1 Sounds** and read the task for **a**. Play the audio for Sts to hear the sounds, and point out how the words are often onomatopoeic.

2.22
Sounds and the human voice
Sounds
a
Sound effects and words in the Student's Book on *p.164*

Now focus on **b** and get Sts to complete the **Sounds** column with the words in the list in **a**. They can do it individually or in pairs.

2.23 Now focus on **c**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 2.23

2.23
Sounds
b

1	tick	11	hiss
2	sniff	12	drip
3	click	13	roar
4	splash	14	whistle
5	bang	15	hum
6	creak	16	slam
7	buzz	17	crunch
8	hoot	18	snore
9	tap	19	rattle
10	slurp	20	screech, crash

Extra challenge

- Play 2.23 again, pausing after each sound and elicit the word from the class before they hear it.

Now focus on **2 The human voice** and get Sts to do **a** individually or in pairs.

2.24 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 2.24

2.24
The human voice

1 scream	4 whisper	7 stammer
2 yell	5 mumble	8 sob
3 giggle	6 groan	9 sigh

Focus on **c** and get Sts to do it in pairs.

Check answers.

Suggested answers
nervous – stammer / giggle
terrified – scream
lose their temper – yell
not supposed to be making a noise – whisper
amused or embarrassed – giggle
speak without opening their mouth enough – mumble
relieved – sigh
misses a penalty – groan
very unhappy – sob

Focus on **Activation** and make sure Sts understand what they have to do.

Put Sts in pairs and get them to make the sounds for their partner to guess.

Get some feedback.

Tell Sts to go back to the main lesson **4A**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

c 2.25 Focus on the task and play the first sequence of sounds. Elicit them from the class and write them on the board. Then elicit a sequence of events from the class using the five sounds and write the paragraph on the board, e.g. *It was 12.30 at night and Mike had just fallen asleep. He was snoring loudly. Suddenly he woke up. He could hear the buzz of a mosquito, which had just bitten him. He got up and killed it with his hand.*

Now repeat the process for the second sequence of sounds, and then the third. You could get Sts to write their paragraphs in pairs or do this as a whole-class activity eliciting sentences and writing the paragraphs on the board.

2.25
[sound effects]
1
man snoring
mosquito buzzing
man groans 'Oh no'
bang (*of man killing mosquito*)
2
street noise
woman yelling 'He's got my bag!'
door slamming
car driving off
cars hooting
screech of brakes
car crash
3
wind whistling
owl hooting
man and woman whispering sth
opening creaking door
woman screams

2 PRONUNCIATION consonant clusters

Pronunciation notes

- Consonant clusters are groups of consonants with no vowel in between, e.g. ***spr**ing*. Pronouncing them may be a problem for Sts depending on their first language. The typical error is to insert a vowel sound before, after, or in the middle of the cluster.

a 2.26 Focus on the **Fine-tuning your pronunciation: consonant clusters** box and go through it with the class.

Play the audio once the whole way through for Sts just to listen.

2.26
See the words in the Student's Book on *p.34*

Now get Sts to practise saying them.

Extra support

- If these sounds are a problem for your Sts, play the words one by one and pause, getting Sts to repeat them.

b 2.27 Play the audio for Sts to listen and repeat the sentences one by one.

2.27
See the sentences in the Student's Book on *p.34*

Get Sts to practise saying them quietly to themselves.

Finally, get individual Sts to say the sentences out loud.

c Give Sts time to invent their sentences while you monitor and help.

Get Sts to exchange sentences and say them.

You could get some Sts to say their sentences to the class.

3 READING

a Focus on the title of the article and get Sts to read the introduction and look at the photo. Ask Sts why they think she may have wanted her photo taken there (possibly because it looks like a quiet place in the middle of nowhere). Ask them, in pairs, to discuss how they think the four parts of Vicky's life might have been affected by her phobia.

Elicit some opinions.

b Tell Sts to read the rest of the article to find out the answers to **a**. Point out the **Glossary**.

Check answers.

university studies	She didn't do as well in exams as she could have done because of sounds breaking her concentration.
relationships	She hasn't had any long-term relationships because she often feels the need to be alone, away from the sounds her partner is making.
work	She has had many jobs, looking for the quietest office possible.
where she lives	She has moved house many times in search of peace and quiet.

c In pairs, Sts match the paragraphs with summaries A–H. Point out that there is one summary that they do not need.

Check answers.

1 B 2 H 3 D 4 A 5 C 6 E 7 G

LEXIS IN CONTEXT

d Give Sts time to go through the highlighted phrases with a partner and check they know what they mean.

Check answers. Model and drill pronunciation.

seemingly = in a way that appears to be true, but may in fact not be
abruptly = sudden and unexpected, often in an unpleasant way
incessantly = never stopping
continually = repeated many times in a way that is annoying
strangely = in an unusual or surprising way
with ease = without any difficulty
in proximity = near

e Do this as an open-class activity and encourage Sts to give their opinion of Vicky's phobia, and to share stories of anyone they know with a phobia.

4 LISTENING & SPEAKING

a 2 28 Focus on the task and the two questions.

Play the audio once the whole way through for Sts to answer the two questions. You could pause the audio after each speaker to give Sts time to write.

Check answers and Sts' opinions on how much the noises affect the speakers' lives. Point out that as Speaker 2 is American she says *cell phone* rather than *mobile phone*.

Speaker 1	dogs barking
Speaker 2	cell phone ringtones such as songs or TV theme tunes
Speaker 3	car horns
Speaker 4	a mosquito buzzing in the bedroom at night
Speaker 5	the sound of a colleague eating noisy snacks

2 28
(script in Student's Book on *p.130*)

1
Sounds or noises that particularly annoy me, I would say dogs barking, very irritating, they just don't stop, especially the small yappy dogs, they just go on and on and on and just keep yapping at you and I just find that extremely irritating because there isn't any real way to shut them up like a child, or something – you can tell them to shut up, but a dog, no, they'll just keep going.

2
Any noises that annoy me? I suppose I'm annoyed by excessively creative cell phone ringers, that can be of overly popular songs or themes from television series that people obviously think are really cute, but I probably don't think they are as cute.

3
So, the one sound that I really hate is car horns, which you hear an awful lot of in cities. And the reason I hate them is because in my mind, at least, a car horn is meant as a warning, but of course nobody uses them for warnings any more, they use them because they're angry and impatient, and it seems to me that it's like shouting at somebody, and I don't like hearing that expression of anger all around me from dozens of cars.

4
For me, the most annoying sound is the buzzing noise of a mosquito. When you're just falling asleep in your bedroom at night and you hear that sound, and it's just terrible, I actually can't sleep until I've stopped the sound by killing the mosquito. So what I tend to do is, I tend to leave the light off actually, and just follow the sound, and just search the room for the sound for as long as I can until I can track it down and kill it, 'cause otherwise I, I can't sleep knowing that I will wake up in the morning covered in bite marks.

5
I work in an office, and the person who sits next to me, Julie, she crunches on rice cakes every lunchtime, and it's really annoying, and I don't know what to say to her, or how to put it, and if I do tell her now, she'll know I've been annoyed for the last four years, but I think she's leaving soon, so maybe I'll just have to bear with it for the next few weeks, or months.

b Focus on the task and give Sts time to read questions 1–5.

Play the audio again once the whole way through.

Check answers.

1 Speaker 3	4 Speaker 4
2 Speaker 5	5 Speaker 2
3 Speaker 1	

Extra support

- If there's time, get Sts to listen again with the script on *p.130*, focusing on any new vocabulary that Sts didn't understand.

c Focus on the task and make sure Sts know the idiom *to be put on hold* in the third bullet point.

Put Sts in pairs and get them to ask and answer the questions, giving as much information as possible.

Get some feedback from the class.

5 GRAMMAR speculation and deduction

a Do this as an open-class activity and elicit ideas.

b Tell Sts to go to **Communication** ***Boris left hanging*** on *p.106*.

Tell Sts to read the article to find out what really happened.

Check answers.

1 The photo was taken in August 2012 in London.
2 He was on the zip wire as a special guest to promote the London Olympics.
3 The zip wire has just got stuck, leaving Boris hanging in mid-air.
4 He must have been feeling very embarrassed.

c Tell Sts to go to **Grammar Bank 4A** on *p.146*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Sts should be familiar with the use of modal verbs *may* / *might*, *must*, and *can't* for speculation; however, it is a structure which most Sts do not use with any fluency until advanced level. Here the structure is revised, and other expressions for speculation or deduction using adjectives or adverbs are also presented and practised.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 Someone must have moved them.
2 ✓
3 I think it might / may be
4 ✓
5 She definitely won't like
6 Julian is bound to be late.
7 ✓
8 I think she must still be studying.
9 ✓

b
1 He probably won't have time to call in and see us.
2 She may never get over the break-up.
3 They ought to have heard the news by now.
4 I can't have left my credit card in the restaurant.
5 Your sister is bound to like the scarf.
6 The company director is unlikely to resign, ...
7 He must have been in love with her, ...
8 Did you definitely lock the back door?
9 ..., it's likely that the couple will get divorced soon.

Tell Sts to go back to the main lesson **4A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

d Put Sts in pairs and get them to make speculations and deductions about the photos.

Elicit some ideas from the class. Then tell them what had really happened.

The man in the Spider-Man costume was taking part in a stunt to promote Fathers 4 Justice. This organization campaigns for fathers' rights (for example, for access to children after a divorce), mainly using stunts and protests, which are often conducted in costume.
The blue car was a marketing stunt to launch the Chevrolet Orlando. It was made of 1.5 tonnes of Play-Doh™, took eight modellers two weeks to make, and is the world's biggest Play-Doh model.
The polar bear on the London Underground was a publicity stunt to promote a new TV series called *Fortitude*, a thriller set in a Norwegian town on the Arctic Circle. The bear took eight weeks to build, and has two people inside, who practised for five days to make their movements seem exactly like a real polar bear's.

Extra support

- Do this as an open-class activity.

6 LISTENING

a Focus on the questions and give Sts a few minutes to think of their answers.

Get some feedback from individual Sts who have recently had an interesting conversation with a stranger.

b Focus on the task and give Sts time to read the information and answer the two questions.

Check answers to the first question and elicit opinions for the second.

'Talk to me London' wants strangers in London to talk to each other, have conversations, and create a friendlier city.
Sts' own answers

Extra idea

- Before Sts read about 'Talk to me London', write the name of the organization on the board and elicit what Sts think this organization does.

c 2 29 Focus on the **Note-taking** box and go through it with the class.

Now focus on the task and the five headings, making sure Sts know what a *badge* is.

Play the audio once the whole way through for Sts to listen and take notes.

2 29

(script in Student's Book on *p.130*)
I = **Interviewer**, **P** = **Polly**

I London has often been accused of being an unfriendly place, but is it really, and if it is, does it matter and what could or should we do about it? Today I'm talking to Polly Akhurst, one of the co-founders of 'Talk to me London', an organization that aims to get Londoners chatting to each other. Hello, Polly.
P Hello.
I Could you start by telling us a bit about 'Talk to me London'?
P Sure. 'Talk to me London' is all about finding ways for people to talk to other people they don't know. And we do this through fun activities including a badge, which says *Talk to me London* on it and shows that you are open to conversation, as well as through regular events that, that get people talking, and we are also organizing a 'Talk to me London' day at the end of August.
I And how did you get the idea for it, I mean, do you personally find London unfriendly?
P Well, I personally talk to a lot of people I don't know, and I think that is where the idea came from, I found that the conversations that I have with people just kind of randomly, have been hugely, kind of, beneficial, really, so I've made, I might have made new friends, new business connections, sometimes they just kind of just cheer up my day. So 'Talk to me London' comes from this idea of, you know, what happens if we do start talking to each other more and you kind of, you know, are able to see more opportunities and possibilities there.
I Have you ever been anywhere either in the UK or abroad, a, a large city, which you thought really was a friendly place, which made you think you wish London was like that?
P There are definitely places that I've found friendlier than London, but I think that we all kind of change a bit when we travel and we're out of our normal circumstances, we feel like, you know, more free to, to do things and perhaps talking to people is one of them. There is a tendency for, people say that Mediterranean countries are friendlier, however, or Latino countries even, but there was a similar initiative to this which was set up in Madrid a couple of years ago which I think indicates that, that they're facing the same problem as us, and perhaps, you know, points to the fact that this is a phenomenon in all large cities.
I So you wouldn't say it was a uniquely London problem?
P No, I wouldn't, no.
I You've had some quite high profile support of 'Talk to me London', on your website I think there is a quote from Boris Johnson saying what a wonderful idea it sounds. But on the other hand there's, there's been some quite negative media coverage which must have been a bit discouraging for you?
P I mean, I don't think so, I think that this idea is quite controversial in some ways because we're trying to encourage people to think about the way that they act and to reflect on that and to possibly change that, so, it hasn't really been surprising for us that we've had the negative coverage.
I And what would you say to people, and there are plenty of them I think, people who would say, 'I'm sitting on the bus, I'm sitting on the Tube I really don't want to talk to anybody, I really don't want anyone to talk to me, I just want to read my book or listen to my music, whatever it is'. What would you say to those people?
P I would say that it's not about everyone talking to everyone else, it's about, enabling those people who want to talk to do so basically, so that's why all the things that we do are opt in, so the badge, for example you wear it if you want to talk, if you don't want to talk, you don't have to wear it, so you know, this, this isn't something for everyone, but we want to give people the choice between talking or not talking and currently there doesn't really seem to be that choice.
I Well, I wish you all the best with the project, I hope it's extremely successful and thank you very much for talking to us.
P Thanks a lot.

d Put Sts in pairs and get them to compare their notes.

Play the audio again for Sts to listen and add more information to their notes if necessary.

Check answers.

The 'Talk to me London' badge
It is a badge you wear to say you are happy to chat to anyone.
How Polly has benefited from talking to strangers
She has made new friends and new business connections.
Mediterranean countries and Madrid
Mediterranean countries are friendlier. However, Madrid suffers from the same problem as London, so a similar organization was set up a couple of years ago.
Her reaction to negative media coverage
She wasn't surprised as she was expecting it.
What she would say to people who don't want to talk
That's OK. If you don't want to talk, you don't have to.

Extra support

- If there's time, get Sts to listen again with the script on *p.130*, focusing on any new vocabulary that Sts didn't understand.

e 2 30 Focus on the task and make sure Sts understand the question.

Play the audio once the whole way through for Sts to listen.

Check answers.

Started a conversation: James, Anneka
Was approached: Philippa, Alise

2.30
(script in Student's Book on *pp.130–131*)

James's story
I was heading home at rush hour a few weeks ago. I was tired and bored, and there was this guy standing beside me reading a book. So I started reading it over his shoulder – it was all about the history of popular social movements. I couldn't see the title, so I asked him what it was called. Surprisingly, he reacted quite positively and told me the name. He told me that he commuted for two hours each day and that he always tried to read something enlightening 'cause it made him feel a bit better about his life and being productive by the time he got home! It was such a nice unexpected conversation – and it got me thinking about my own reading habits!

Anneka's story
I was getting the last Tube back home one evening, and I had to wait for ages on the platform, so I started talking to the girl sitting next to me. She was Czech and had just come over to the UK with her boyfriend for work. She was a science graduate in the Czech Republic, but was working at a sandwich chain. I suppose in many ways it was a pretty typical story, but she was so upbeat and positive about London and living in the UK. At the end of the journey she emphasized how good it was to talk, and pulled out a sandwich from her bag and gave it to me. I was both shocked and grateful! Perhaps my stomach had been rumbling too loudly...

Philippa's story
I was on the Tube home today and this young man asked me how my day had been. We chatted about the area and iPads and TV and that kind of thing. Then I mentioned the concept of 'Talk to me London' and encouraged him not to stop talking to people. An older lady in the meantime had sat down by us and thought the fact that we were chatting was lovely! And then I bumped into an old neighbour from ten years ago, and we caught up. When he got off the Tube, the guy opposite me mentioned how nice it was to see us catching up, and then we got talking, too. It was enthusing. It was quite contagious. I had a smile across my face for the rest of the day.

Alise's story
I was standing on a bus, and I would have thought I'd looked unapproachable, but instead a man sitting close by saw I was carrying a guitar. He gave me a big smile and asked if I'd play him a song! Before long we were chatting about travelling and living in different countries and cities around the world, and about music. He was leaving the next day for a few months' travel around South America. Because the man was a small distance away from where I was standing, quite a few people nearby were able to hear us talk, and many of them also joined in. It felt a little surreal, stepping off the bus later, smiling and saying goodbye to a bunch of strangers as though they were long-time friends.

f Focus on the task and give Sts time to read options 1–8.

Play the audio again.

Check answers.

1 Ph	3 Ja	5 Ph	7 Ja
2 An	4 An	6 Al	8 Al

Extra support

- If there's time, get Sts to listen again with the script on *pp.130–131*, focusing on any new vocabulary that Sts didn't understand.

g Do this as an open-class activity.

You could also tell Sts whether or not you would wear the badge.

7 SPEAKING

a Focus on the task and the question.

Give Sts time to read the three comments and answer the question.

Check the answers.

Alex feels quite positive – he had conversations with strangers when living in London, and hates Vienna, where nobody talks to you.
Mark feels very negative and would never want to talk to strangers.
Bella also feels negative, but only because she thinks 'Talk to me London' isn't needed.

Extra idea

- Ask Sts if they have ever been to London and to those who have, ask them if they agree or not with any of the comments and why.

b 2.31 Get Sts to focus on the phrases used for emphasizing your opinion and underline the words they think are stressed.

Get Sts to compare with a partner.

Play the audio for Sts to listen and check.

Check answers.

See the underlining in the phrases in script 2.31

2.31
Emphasizing that something is your own opinion
1 I'd say that...
2 If you ask me,...
3 Personally, I think that...
4 Personally speaking,...
5 In my opinion,...
6 In my view...
7 I feel that...
8 My feeling is that...
9 As far as I'm concerned...

c Focus on the task and make sure Sts understand all the lexis in the questions, especially *struck* (from the verb *strike* = to give somebody a particular impression) and a *bubble*.

Put Sts in small groups to discuss the questions. Encourage them to use the useful phrases in **b**.

Monitor and help.

Get some feedback from the class.

G adding emphasis (1): inversion
V describing books and films
P sounds and spelling /ɔː/

4B From cover to cover?

Lesson plan

The two main contexts of this lesson are books and translation. However, the angles also apply to films and TV series, so if your Sts don't read, open the topic out to include them.

The first half of the lesson begins with an article about spoilers and whether knowing how a book or film ends really affects our enjoyment. Sts then discuss the topic. This leads to a vocabulary focus on adjectives commonly used to describe books or films, and a pronunciation focus on the /ɔː/ sound. Sts then talk about their reading habits past and present, which provides a good opportunity for you to find out how much Sts read in English and for Sts themselves to exchange information and advice about suitable books / authors to read. The grammar focus is on inversion for dramatic effect after adverbs or adverbial phrases. The first half ends with writing a review, which includes a focus on using participle clauses.

In the second half of the lesson the topic shifts to the role of the translator. Sts read a blog about translating a novel from Portuguese into English, study the changes the translator makes as he refines his translation, and consider how his approach could help them with their writing in English. Sts then listen to an interview with another translator talking about the pros and cons and some of the trickier aspects of the job, and the lesson concludes with the song *Story of Your Life*.

STUDY LINK
- **Workbook** 4B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** adding emphasis (1): inversion *p.169*
- **Communicative** First or last? *p.195* (instructions *p.184*)
- **Song** *Story of Your Life p.234* (instructions *p.228*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.38* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Boris Pasternak (1890–1960) was a Russian writer and poet. Outside Russia, Pasternak is best known as the author of *Doctor Zhivago*. In 1958 he won the Nobel Prize in Literature.
- Ask Sts whether they share Pasternak's opinion and find out how many Sts in the class are regular readers of novels a) in their own language and b) in English.

1 READING & SPEAKING

Extra idea

- Before beginning this exercise you may want to focus on the lesson title and ask Sts what they think 'to read sth from cover to cover' means (to read it all the way through).

a Focus on the task. You could tell Sts that Barnes & Noble is the largest retail bookseller in the United States.

Give Sts time to read the extract and answer the questions.

Check the answer to the first question and elicit answers for the second one.

A spoiler is information that you are given about what is going to happen in a book, film, television series, sports match, etc., before you have read or seen it.
Sts' own answers

Deal with any vocabulary problems that arose, e.g. *gobsmacked* (inf) (= so surprised that you do not know what to say) and *whodunnit* (inf) (= a story, play, etc. about a murder in which you do not know who did the murder until the end).

If your Sts want to know how *And Then There Were None* ends, tell them that the murderer was Judge Wargrave, who kills his victims one by one as punishment for the terrible things they've done, and that they thought they'd got away with.

b Focus on the task and the article *Time to rename the spoiler*. Then either put Sts in pairs to discuss the question or do it as an open-class activity.

If Sts worked in pairs, elicit some answers.

Now set a time limit for Sts to read the article and check their ideas.

Get some feedback, asking Sts if they agree with the author and have changed their minds about spoilers.

c Now tell Sts to read questions 1–3 and then read the article again. Put Sts in pairs to answer the questions.

Check answers and ask if Sts agree with the conclusion in question 3.

1 Over 800 students read one of three types of short story. For each story, there was a spoiler paragraph. The students read the stories either with or without the spoiler. They then had to rate the stories. The stories with spoilers were rated as more enjoyable. Knowing the ending made the process of reading more, not less, pleasurable.
2 The writer suggests that readers might be able to pay more attention to the quality of the writing and to the details of the story as a whole. Readers might also notice clues about what might happen and enjoy identifying them.
3 We don't really need to avoid spoilers – they may increase our enjoyment.

d Put Sts in pairs and get them to ask and answer the questions, giving as much information as possible.

Monitor and help.

Get some feedback. Find out with a show of hands how many Sts would read the last page of a book before starting it from the beginning.

2 VOCABULARY & PRONUNCIATION

describing books and films; /ɔː/

a Focus on the task and highlight that the comments about the books and films explain the meaning of the adjectives.

Give Sts time in pairs to complete the sentences, telling them to try to guess the meaning of adjectives they haven't seen before.

b 2 32 Play the audio for Sts to listen and check.

Check answers and get Sts to tell you which syllable is stressed.

See script 2.32

2 32

1 moving	6 intriguing
2 thought-provoking	7 implausible
3 heavy-going	8 fast-moving
4 gripping	9 depressing
5 entertaining	10 haunting

You might want to highlight:

– the literal meaning of *grip* = to hold sth strongly.

– *haunt* = literally, what a ghost does. Figuratively, it means to keep coming into your mind.

– *implausible* = not seeming likely to be true.

– *heavy-going* = difficult to follow or understand and so becoming tiring / boring.

– *intriguing* = interesting because it's unusual and with an element of mystery.

c Sts work in pairs. Highlight that the same book or film can be used for more than one adjective.

Get some feedback from the class.

Pronunciation notes

- The /ɔː/ sound is one which can be spelt in many different ways. The most common spelling is *or* (e.g. *more*, *sport*), but it can also be *aw* (e.g. *awful*), *al* (e.g. *walk*), *ough* or *augh* especially before *t* (e.g. *thought*, *taught*), and less commonly *au* (e.g. *launch*) and *ar* after *w* and *qu* (e.g. *war*, *quarter*).

d 2 33 Focus on the task and the /ɔː/ sound.

Play the audio, pausing after each sentence to give Sts time to write.

Then play the audio again.

Get Sts to compare with a partner.

Check answers by getting Sts to write the six sentences on the board.

See script 2.33

2 33

1 The author's talk was boring.
2 He warned me that the plot was implausible.
3 I always feel I ought to read more.
4 I caught him reading in bed with a torch.
5 It's a haunting story about war.
6 We all thought the ending was awful.

Put Sts in pairs and get them to find the different spellings for the /ɔː/ sound.

Check answers and give Sts the information in the **Pronunciation notes**.

The different spellings for the /ɔː/ sound: *a(l)*, *au*, *augh*, *ar*, *aw*, *or*, *ough*.

Extra support

- Do this last part as an open-class activity, reading each sentence out loud and circling all the /ɔː/ sounds on the board.

e Put Sts in pairs and get them to practise saying the sentences.

Get individual Sts to say each sentence.

3 SPEAKING

Focus on the task and the talking points. You could demonstrate the activity by talking about your own books, before getting Sts to continue in pairs.

When they have finished, get some feedback from the class.

Extra idea

- This would be a good moment, if you have not done so already, to find out what your Sts are reading in English. Sts can share their own experiences with the class and make recommendations. Even at this level, Sts may struggle with unadapted books, so remind them that they may get more pleasure from reading advanced graded readers, for example *Oxford Bookworms* Stage 6 (B2 / C1).

4 GRAMMAR adding emphasis (1): inversion

a Focus on the task and highlight that two of the sentences are taken from novels, one from a fairy tale, one from an autobiography, and one from a newspaper review. Find out if Sts know any of the authors and the artist Matisse.

Give Sts time to complete the task.

Get Sts to compare with a partner and then check answers.

1 B 2 C 3 E 4 A 5 D

b Focus on the questions and elicit answers.

The normal order of subject and (auxiliary) verb has been inverted and the verbs are in the interrogative (question) form.
Putting a negative adverbial phrase at the beginning makes the sentence more dramatic.

Highlight that this is quite a formal device not usually used in informal conversation although it might be appropriate in a speech or lecture.

Finally, ask the class to tell you the normal form for each phrase:

1 As soon as we had sat down at the kitchen table...
2 She had just put the comb in her hair when...
3 I didn't understand until later...
4 I have never seen so many people...
5 Silas had not only killed the only four people who knew where the keystone was hidden, he had also killed...

c Tell Sts to go to **Grammar Bank 4B** on *p.147*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Inverting the subject and verb after some (mainly negative) adverbial expressions is commonly used for dramatic effect in written English. Sts should be encouraged to use inversions where appropriate, but not to overuse them as this would make their English sound unnatural.
- Highlight that after *No sooner…* we use *than*, but after *Hardly | Scarcely* we use *when* or *before*.

Focus on the exercise and get Sts to do it individually or in pairs. If Sts do it individually, get them to compare with a partner.

Check answers, getting Sts to read the full sentences.

1 Not until years later did I realize my mistake.
2 Never had we seen such magnificent scenery.
3 Not only did they dislike her, but they also hated her family.
4 Only when we read his autobiography did we understand what he had really suffered.
5 Hardly had we started to eat when we heard someone knocking at the door.
6 Rarely have I read such a badly written novel.
7 Not until you've tried to write a novel yourself do you realize how hard it is.
8 Not only was the hotel room depressing, (but) it was cold as well.
9 Only when it is unusually cold do we light the fire.
10 No sooner had he gone to sleep than the phone rang.
11 Only then did I realize the full scale of the disaster.
12 Never has he regretted the decision he took on that day.
13 Only when I spoke to the manager was the problem taken seriously.
14 Scarcely had he had time to destroy the evidence before / when the police arrived.

Tell Sts to go back to the main lesson **4B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

d Focus on the task and give Sts time to think of sentences. They could do this in pairs or individually and then compare with a partner.

Go round monitoring and correcting.

Elicit sentences from the class, writing some good ones on the board.

5 WRITING a review

In this lesson the focus is on writing a review. The model text is a book review, but all the information could equally apply to writing a review of a film, play, or even a concert. The writing skills focus is using participle clauses and using a variety of adverbs of degree.

Tell Sts to go to **Writing *A review*** on *p.116*.

ANALYSING A MODEL TEXT

a Focus on the text type and highlight that nowadays many people write reviews of books, films, etc., and post them on the internet. Sts may also be asked to write a review in an international or final year school exam. The structure of reviews tends to be broadly similar, and you would normally include factual information, your opinion, and a recommendation.

Focus on the **Key success factors** and go through them with the class.

Focus on the task, and get Sts in pairs to discuss what factors influence them to choose a book to read, or do this as an open-class activity.

b Focus on the task and the book review, and find out if any Sts have read the book or seen the film. You might want to explain / elicit the meaning of *appeal to* in the last point.

Set a time limit for Sts to read the review and do the task individually.

Get them to compare with a partner and then check answers. Also elicit whether Sts now want to read the book.

The strong points of the book	3
The basic outline of the plot	2
What happens in the end	DS
Where and when the story is set	1
The weakness(es) of the book	3
Whether the reviewer recommends the book or not	4
Who the author is	1
Who the main characters are	2
How much the book costs	DS
Who the book will appeal to	4

Extra idea

- Ask Sts what else would be included if this were a film review, e.g. who the actors were in paragraph 2, what their performances were like in paragraph 3, and maybe some mention of the soundtrack or the special effects.

Elicit that despite what they have just read about spoilers, reviews normally never give away what happens in the end in case this puts some people off reading the book.

Tell Sts that when writing a book or film review, they should give the reader a brief idea of the plot. Now tell them that they are now going to look at a specific way of making the description of a plot more concise.

c Focus on the task and get Sts to read the extract and the **Participle clauses** box.

Check answers.

Which is, *who are*, and *which was* have been left out.

Highlight that participle clauses are very common in written English, but very rarely used in spoken English.

d Focus on the task and give Sts time to rewrite the phrases.

Check answers.

1 Believing him to be the murderer...
2 Armelle, forced to marry a man she did not love, ...
3 Simon, realizing (that) the police...
4 First published in 1903, it has been...
5 Hearing the shot, ...
6 Based on his wartime diaries, ...

USEFUL LANGUAGE

e Focus on the task and do it as an open-class activity.

totally increases the strength of the adjective and *slightly* reduces the strength of the verb.

f Get Sts to do the exercise in pairs. Explain / elicit the meaning of *denouement* (= the end of a book, in which everything is explained or settled).

Check answers.

1 ✓
2 *very* should be crossed out. It can't be used with strong adjectives like *fascinating*, *amazing*, etc. which already mean 'very interesting', 'very surprising', etc.
3 ✓
4 *incredibly* and *extremely* should be crossed out. Like *very*, they can't be used with strong adjectives. They are used with 'normal' adjectives as stronger intensifiers than *very*.

PLANNING WHAT TO WRITE

a Focus on the task. Tell Sts to choose either a book or film they have read or seen recently, or one that they have read or seen several times and know well. Tell them not to worry if they can't remember, e.g. the names of actors or characters, as they can research this on the internet when they come to write their full review.

Set a time limit of about ten minutes for Sts to write their list, using paragraph 2 in the review for ideas. Monitor and help with vocabulary.

Extra support

- Get Sts in pairs to choose a book or film that they have both read or seen and do the task together.

b Get Sts to swap lists with other Sts and identify each other's books / films.

Finally, go through the **Tips** with Sts.

WRITING

Go through the instructions and set the writing for homework.

Tell Sts to go back to the main lesson **4B**.

6 READING

a Ask the questions to the whole class and elicit responses.

b Focus on the task and make sure Sts only read the introduction.

Elicit the answer.

Possible answer
It's simple because he needs to produce 'the same book' (he doesn't need to change the style, the plot, the characters, etc.). But it's impossible because he has to keep the book 'identical' while changing all the words in it.

c Focus on the task and set a time limit for Sts to read **Part 1** and answer the questions.

Check answers and deal with any vocabulary problems that arose.

Sts' own answers

d Focus on the task and set a time limit for Sts to read **Parts 2–6** and complete the task.

Get Sts to compare answers.

Check answers. Elicit whether Sts think the final version in **Part 6** is better than the version in **Part 1** and deal with any vocabulary problems that arose.

Version 2: *implore* becomes *beg*, *merely* becomes *just*, *immobile* becomes *unmoving*
Version 3: two '*I*'s are removed from first sentence, *rucksack* becomes *backpack*
Version 4: *didn't beg you to stay* becomes *didn't beg you not to go*
Version 5: *dressed* becomes *got dressed*, *went away* becomes *left*
Version 6: *mute* becomes *silent*, *took* becomes *picked up*

e Focus on the task and give Sts time to match Parts 2–6 with reasons A–E.

Get Sts to compare with a partner and then check answers.

Part 2 D	Part 4 C	Part 6 B
Part 3 A	Part 5 E	

LEXIS IN CONTEXT

f Focus on the **Understanding synonyms** box and go through it with the class. Point out that a good dictionary will have information about the exact meaning and register of synonyms.

Focus on the task and give Sts time to find the synonyms for 1–6 in the blog.

Check answers and deal with any other vocabulary queries or problems Sts might have.

1 beg	4 backpack
2 still, unmoving	5 left
3 just	6 silent

g Now tell Sts to do the same, but to look in the introduction for the synonyms.

Check answers and deal with any other vocabulary queries or problems Sts might have.

1 tasked with	3 conceivable	5 done with
2 identical	4 accurate	

h Ask the question to the whole class and elicit answers.

Possible answers
think about register, use synonyms, use the right English word (possibly not a word that sounds the same in your language), avoid repetition, think carefully about clarity and meaning

7 LISTENING

a Focus on the task and give Sts time to think of questions they might like to ask Beverly.

Get them to compare their questions with a partner and then elicit them onto the board.

b 2 34 Play the audio once the whole way through for Sts to see which of their questions (if any) the translator was asked and answered.

Elicit which of the questions on the board, if any, were answered.

2 34
(script in Student's Book on *p.131*)
I = **Interviewer**, **B** = **Beverly Johnson**

(Part 1)
I What made you want to be a translator?
B It was something that I'd done when I was at university and when I moved to Spain it was difficult to get a job that wasn't teaching English, so I went back to England and I did a postgraduate course in translation. After doing the course I swore that I would never be a translator, I thought it would be too boring, but I kept doing the odd translation, and eventually I, I came round to the idea because I liked the idea of working for myself, and it didn't require too much investment to get started. And, and actually, I enjoy working with words, and it's, it's very satisfying when you feel that you've produced a reasonable translation of the original text.
***
I What are the pros and cons of being a translator?
B Well, um, it's a lonely job, I suppose, you know, you're on your own most of the time, it's hard work, you're sitting there and, you know, you're working long hours, and you can't programme things because you don't know when more work is going to come in, and people have always got tight deadlines. You know, it's really rare that somebody'll, 'll ring you up and say 'I want this translation in three months' time.' You know, that, that just doesn't really happen.
I And the pros?
B The pros are that it gives you freedom, because you can do it anywhere if you've got an internet connection and electricity, and I suppose you can organize your time, 'cause you're freelance, you know, you're your own boss, which is good. I, I like that.
***
I What advice would you give someone who is thinking of going into translation?
B I'd say that–I'd say, in addition to the language, get a speciality. Do another course in anything that interests you, like economics, law, history, art, because you really need to know about the subjects that you're translating into.

(Part 2)
I What do you think is the most difficult kind of text to translate?
B Literary texts, like novels, poetry, or drama because you've got to give a lot of consideration to the author, and to the way it's been written in the original language.
I In order to translate a novel well, do you think you need to be a novelist yourself?
B I think that's true ideally, yes.
I And is that the case? I mean are most of the well-known translators of novels, generally speaking, novelists in their own right?
B Yes, I think in English anyway, people who translate into English tend to be published authors, and they tend to specialize in a particular author in the other language. And of course if it's a living author, then it's so much easier because you can actually communicate with the author and say, you know, like, 'What did you really mean here?'.
***
I Another thing I've heard that is very hard to translate is advertising, for example slogans.
B Yeah, well, with advertising, the problem is that it's got to be something punchy, and it's very difficult to translate that. For example, one of the Coca-Cola adverts, the slogan in English was 'the real thing', but you just couldn't translate that literally into Spanish – it, it just wouldn't have had the same power. In fact, it became *Sensación de vivir*, which is 'sensation of living', which sounds, sounds really good in Spanish, but it, it would sound weird in English.

(Part 3)
I What about film titles?
B Ah, they're horrific, too. People always complain that they've not been translated accurately, but of course it's impossible because sometimes a literal translation just doesn't work.
I For example?
B OK, well, think of, you know, the Julie Andrews film, *The Sound of Music*. That works in English because it's a phrase that you know, you know like 'I can hear the sound of music'. But it doesn't work at all in other languages, and in Spanish it was called *Sonrisas y Lágrimas*, which means 'Smiles and tears'. Now let me see, in German it was called *Meine Lieder – Meine Träume*, which means 'My songs, my dreams', and in Italian it was *Tutti in sieme appassionatamente*, which means I think 'All together passionately' or, I don't know, something like that. In fact, I think it was translated differently all over the world.
***
I Do you think there are special problems translating film scripts, for the subtitles?
B Yes, a lot. There are special constraints, for example the translation has to fit on the screen as the actor is speaking, and so sometimes the translation is a paraphrase rather than a direct translation, and of course, well, going back to untranslatable things, really the big problems are cultural, and humour, because they're, they're just not the same. You can get across the idea, but you might need pages to explain it, and, you know, by that time the film's moved on. I also sometimes think that the translators are given the film on DVD, I mean, you know, rather than a written script, and that sometimes they've simply misheard or they didn't understand what the people said. And that's the only explanation I can come up with for some of the mistranslations that I've seen. Although sometimes it might be that some things like humour and jokes, especially ones which depend on wordplay are just, you know, they're simply untranslatable. And often it's very difficult to get the right register, for example with slang and swear words, because if you literally translate taboo words or swear words, even if they exist in the other language they may well be far more offensive.

c Focus on the task and go through the questions in **Part 1** dealing with any vocabulary queries.

2.35 Play the audio for Sts to answer the questions, pausing if necessary after each question is answered (see *** in the script).

Play the audio again as necessary.

Get Sts to compare with a partner and check answers.

1 c 2 c 3 a

2.35
See Part 1 of script 2.34

2.36 Now repeat the same process for **Part 2**.

4 c 5 b

2.36
See Part 2 of script 2.34

2.37 Finally, repeat the same process for **Part 3**.

6 c 7 b 8 a

2.37
See Part 3 of script 2.34

Extra support

- If there's time, get Sts to listen again with the script on *p.131*, focusing on any new vocabulary that Sts didn't understand.

d Put Sts in pairs and get them to ask and answer the questions.

Elicit some opinions from the class.

8 2.38 SONG *Story of Your Life* ♫

This song was originally made famous by American singer-songwriter Vladimir John Ondrasik III, known by his stage name Five for Fighting, in 2009.

For copyright reasons this is a cover version.

If you want to do the song in class, use the photocopiable activity on *p.234*.

2.38 Available as MP3 on CD2

Story of Your Life

At 17 she left Long Island bound for Hollywood
Another story like the ones you've heard before
He left her broken like you figured, like you knew he would
She shut her heart after his ring rang off the door

It's the story of your life
You're tearing out the page
New chapter underway

Chorus

The story of your life
You live it every day
You can run, you run
But you won't get away
I don't know what's coming up
Where will you go now?
It's the story of your life

She hit the ground
She built a fine career
Every weekend walked her dog beside the sea
In the salt she met a man who knew at once, but wait
Is he the one we need him to be?

In the story of your life
You're moving down the page
As the words begin to change

Chorus

Look around, look around and the world will find you
Look around, look around and the world will find you
Look around, look around and the world will find you

There's a reason that we live so far from Hollywood
In the country looking hard to find a home

We're nothing perfect
All considered
But we're so damned good

In the story of your life
You're moving down the page
And you know you're on your way

Chorus

3&4 Revise and Check

For instructions on how to use these pages, see *p.43*.

STUDY LINK
- **iTutor**

Test and Assessment CD-ROMs

- **Quick Test 4**
- **File Test 4**

GRAMMAR

a 1 to
2 caught
3 to clean
4 used to
5 renewed

b 1 Basically
2 all in all
3 he might have got lost
4 The waiter probably didn't notice
5 ✓
6 Somebody must be baking. / Somebody must have baked.
7 ✓
8 ✓
9 Not only did we see the sights
10 ✓

c 1 to arrive
2 to have heard
3 work
4 had they got
5 had (have) I seen

VOCABULARY

a 1 know
2 together
3 hold
4 nerves
5 over
6 way
7 by
8 chance

b 1 arrows
2 ceasefire
3 siege
4 refugees
5 casualties
6 blew up
7 surrender
8 missiles

c 1 slammed
2 whispered
3 whistled
4 sighed
5 rattled
6 screeched
7 buzzed
8 creaked

d 1 thought-provoking
2 depressing
3 intriguing
4 gripping
5 moving
6 implausible

CAN YOU UNDERSTAND THIS TEXT?

b 1 B 2 E 3 G 4 C 5 A 6 D

VIDEO CAN YOU UNDERSTAND THIS FILM?

1 over 300
2 eight
3 national and international figures, local writers, and performers
4 in the middle ages
5 1760
6 500
7 the city's cathedral
8 1998
9 2014
10 the fundamentals of plot development

2 39 Available as MP3 on CD2

A Short Film on York Literature Festival

In the last few decades literary festivals have become part of Britain's cultural landscape. In 1983 there were only three in the UK; today there are over 300. Some are international events that attract thousands of people; others are smaller, more intimate events that celebrate writers from the local area. But they all have one thing in common – they all celebrate books.

The York Literature Festival is only eight years old, but it is quickly getting a reputation as one of the most exciting literary events in the country. It attracts national and international figures, as well as local writers and performers.

And at the heart of the festival is York itself. This ancient walled city in the north of England has a long literary history, which you can find out all about on the festival's city tour.
York's association with literature stretches back to the Middle Ages, when the city became famous for its religious Mystery Plays. Later, thanks to its reputation as a centre of craftsmanship, York became an early hub of bookmaking and Laurence Sterne's famous novel *Tristram Shandy* was published here on Stonegate in 1760.
Tour guide: If you look here, Jaques Sterne was the uncle of Laurence Sterne, who wrote *Tristram Shandy*. Now, how many people have read *Tristram Shandy*? 500 copies were printed in York, and then it sort of went to London and it sold, in two months, it was a sensation and it produced...
York's ancient architecture has also made it a favourite setting for some of Britain's most famous authors. The city's cathedral – York Minster – appears in books by Charles Dickens and Wilkie Collins and the city is the hometown of Daniel Defoe's *Robinson Crusoe*. More recently, York has continued to produce literary talents throughout the twentieth and twenty-first centuries, from the poet W.H. Auden to the prize-winning writer Kate Atkinson.
The festival builds on York's strong tradition to bring together people from all corners of the literary world. In some of the city's most beautiful and historic buildings there are readings by all kinds of writers, including some of the country's best-known authors and poets.
This is Paul Farley, an English poet, who has also worked as a non-fiction author, journalist, and university lecturer. Paul published his first collection of poetry – *The Boy from the Chemist is Here to See You* – in 1998. The work was awarded the Somerset Maugham Award and his second collection won the Whitbread Poetry Prize. Today he is reading with the Irish poet Tara Bergin, who has just published her first book of poetry – *This is Yarrow*. This debut collection has been very well received and in 2014 she was named one of the Next Generation Poets by the Poetry Book Society.
For established writers like Paul, festivals are a great place to meet fans and discuss work, while up-and-coming writers like Tara get the chance to reach a wider audience. For festival-goers themselves, it offers the opportunity to learn more about their favourite writers and discover new and exciting talent, too.
Many audience members are also aspiring writers themselves. They come to gain inspiration and also, more practically, for the many writing workshops that take place all over the city.
This is 'It's in the Details', a class about crafting plot and creating drama. Here budding writers can learn the fundamentals of plot development, practising how to move the plot forward while adding tension to the story. The workshop is led by Rob O'Connor, a creative writing teacher at the Centre for Lifelong Learning at the University of York, but participants are encouraged to discuss and critically examine each other's work so they can improve their skills and build their confidence.
Whether you're an established author, a first-time writer, or simply an avid reader, literature festivals have something for you. Of course, they're good business, too. They create a marketplace where everyone shares a love of literature, so they are a fantastic place to buy and sell books.
Engaging with literature is often a solitary experience. Writers usually write alone, readers usually read alone, and the two rarely meet. But literature festivals like this bring book lovers of all kinds together to celebrate the written word and to share their literary experiences – something that doesn't often happen in the world of books.

G distancing
V expressions with *time*
P linking in short phrases

5A One thing at a time

Lesson plan

The topic of this lesson is time: how we try to save time through multitasking and why this may be less efficient than focusing on the present moment and one task at a time, and also how we feel about waiting.

In the first half of the lesson Sts begin by discussing multitasking. They then read two short extracts about time management. One of the extracts is about how multitasking, although possible, can be dangerous, whilst the other looks at a popular current trend in psychology called mindfulness – being aware of the present and what you are thinking and doing, which is thought to help people focus their attention more efficiently. Sts then listen to a well-known meditation exercise called 'The Chocolate Meditation', which gives them a practical experience of mindfulness. This listening will be even more enjoyable if you are able to bring in some small wrapped bars of chocolate to distribute to Sts before doing the listening, or ask them to bring in their own. This leads into the grammar focus of the lesson which is on distancing, i.e. using certain language (e.g. *apparently*, *it seems*, etc.) to 'distance' ourselves from information we are giving to others.

In the second half of the lesson Sts talk about things they hate waiting for and they listen to people complaining about waiting. They then learn expressions related to time and there is a pronunciation focus on short phrases where words are normally linked together. The lesson ends with Sts answering questions in a time questionnaire, which recycles all the lexis.

STUDY LINK
- **Workbook** 5A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** distancing *p.170*
- **Communicative** Managing time *p.196* (instructions *p.184*)
- **Vocabulary** 'Time' race *p.218* (instructions *p.210*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.44* on the board (books closed) and the name of the person who said it or get Sts to open their books and read it.
- Point out that David Segrove is a British author of horror and science fiction.
- Ask Sts whether they agree with the quote.

1 SPEAKING

a Focus on the task and do this as an open-class activity.

Elicit answers and examples.

b Focus on the instructions and the multitasking options. Make sure Sts understand that they are rating the multitasking tasks – this is their opinion on how easy or difficult the tasks are to do at the same time, not whether the Sts do them themselves.

Give Sts time to mark each option with a score.

c Put Sts in pairs and get them to ask and answer the three questions.

Get some feedback, finding out how the majority of Sts rated the pairs of tasks, and which ones they do themselves.

2 READING

a Focus on the instructions and set a time limit for Sts to read the two extracts and choose a heading for each.

Get Sts to compare with a partner and then check answers.

A You think you can do it, but can you really?
B Increased efficiency, increased satisfaction

b Focus on the task and go through 1–6 with the class.

Give Sts time to mark the sentences T (true) or F (false) and correct the F ones.

Get Sts to compare with a partner and then check answers.

1 F (Chatting whilst walking is a natural everyday occurrence.)
2 T
3 T
4 F (Researchers found that people trained in mindfulness had a better memory for details and could focus for longer on each task.)
5 T
6 F (If you don't enjoy what you are doing, your mind will start to look for more interesting things to do.)

LEXIS IN CONTEXT

c Focus on the **Learning verbs with dependent prepositions** box and go through it with the class.

Give Sts time to complete each gap with a preposition.

Check answers.

1 with	3 of	5 of
2 on	4 on	6 with

Finally, deal with any vocabulary problems that arose in either of the two texts.

d Put Sts in pairs to discuss the two questions.

Get feedback, eliciting experiences and opinions.

3 LISTENING

a This is an authentic piece of audio of a real 'meditation'. Your Sts may notice that the speaker uses *-ing* forms where they might expect imperatives (e.g. *At a certain point, bringing it up to your mouth, noticing how the hand knows where to position it, and popping it in the mouth ...*). This shouldn't interfere with your Sts' understanding, but it is unusual and they may be curious about it – it is part of a deliberate approach to mindfulness and meditation, to focus on the process of experiencing an activity more intensely.

Focus on the instructions and go through them with the class. Ask Sts what they think *The Chocolate Meditation* might be.

Put Sts in pairs and get them to say what they think the verbs mean.

Check answers.

unwrap: to take off the paper, etc. that covers or protects sth
inhale: to take in air, smoke, an aroma through your nose
pop (sth) into: (inf) to put sth somewhere quickly, suddenly or for a short time
melt: to become or make sth become liquid as a result of heating
chew: to bite food into small pieces in your mouth with your teeth to make it easier to swallow
swallow: to make food, drink, etc. go down your throat into your stomach

b 3 2 Tell Sts to close their eyes, listen, and imagine they are doing all the stages mentioned on the audio. If you or your Sts have brought in chocolate bars, tell them not to close their eyes, as they will hear instructions to look at the chocolate.

Play the audio once the whole way through.

If the Sts actually ate the chocolate, ask them if it tasted in any way different. If they imagined it, ask them how they felt during the listening.

3 2
(script in Student's Book on *p.131*)

The Chocolate Meditation
Again and again people tell us that mindfulness greatly enhances the joys of daily life. In practice, even the smallest of things can suddenly become captivating again. For this reason one of our favourite practices is the chocolate meditation. In this, you ask yourself to bring all your attention to some chocolate as you're eating it. So if you want to do this right now, choosing some chocolate, not unwrapping it yet. Choosing a type that you've never tried before, or one that you've not eaten recently. It might be dark and flavoursome, organic, or Fairtrade, or whatever you choose. Perhaps choosing a type you wouldn't normally eat, or that you consume only rarely.
***
Before you unwrap the chocolate, look at the whole bar or packet – its colour, its shape, what it feels like in your hand – as if you were seeing it for the very first time.
***
Now very slowly unwrapping the chocolate, noticing how the wrapping feels as you unfold it, seeing the chocolate itself. What colours do you notice? What shapes? Inhaling the aroma of the chocolate, letting it sweep over you.
***
And taking or breaking off a piece and looking at it as it rests on your hand, really letting your eyes drink in what it looks like. Examining every nook and cranny. At a certain point, bringing it up to your mouth, noticing how the hand knows where to position it, and popping it in the mouth, noticing what the tongue does to receive it. See if it's possible to hold it on your tongue and let it melt, noticing any tendency to chew it, seeing if you can sense some of the different flavours, really noticing these.
***
If you notice your mind wandering while you do this, simply noticing where it went, then gently escorting it back to the present moment.
And then when the chocolate has completely melted, swallowing it very slowly and deliberately, letting it trickle down your throat.
***
What did you notice? If the chocolate tasted better than if you'd just eaten it at a normal pace, what do you make of that? Often we taste the first piece and perhaps the last, but the rest goes down unnoticed. We're so often on autopilot, we can miss much of our day-to-day lives. Mindfulness is about bringing awareness to the usual routine things in life, things that we normally take for granted. Perhaps you could try this with any routine activity, seeing what you notice? It could change your whole day.

c Focus on the six questions and give Sts time to read them. You could point out that Fairtrade is a system which supports small-scale farmers and workers, giving them better prices, decent working conditions, and fair terms of trade.

Play the audio again, pausing where you see *** in the script to give Sts time to answer the questions. Play again as necessary.

Get Sts to compare with a partner and then check answers.

1 Choose a type that you've never tried before, or one that you've not eaten recently.
2 Look at it – its colour, shape, what it feels like – as if you were seeing it for the very first time.
3 Notice how the wrapping feels, see the chocolate itself. Look at it and smell it.
4 Look at it and then put it in your mouth. Try to keep it on your tongue and let it melt.
5 Notice how your hand knows where to put the chocolate. Put it on your tongue and let it melt. Notice if you chew and the flavours.
6 Swallow it when the chocolate has completely melted.

Extra support

- If there's time, get Sts to listen again with the script on *p.131*, focusing on any new vocabulary that Sts didn't understand, e.g. *every nook and cranny* (= every single part).

d Do the questions as an open-class activity and elicit opinions and ideas.

Suggested answer
The main message of the meditation is that by paying more attention to all the small things we do in our daily lives we can appreciate them more.

Sts' own answers

4 GRAMMAR distancing

a Go through the instructions and give Sts time to read the sentences.

Elicit that the highlighted phrases all distance the writer from the information, i.e. they imply that it might not be a definite fact.

b Tell Sts to go to **Grammar Bank 5A** on *p.148*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Distancing expressions are often used, particularly in journalism where a speaker or writer wants to stress that the information is second-hand and comes from a specific source or sources, rather than being their own knowledge or opinion. Expressions like *It is said that…* are also often used where a writer is not sure of the sources, and by using these expressions they can avoid the possibility of libel.
- Sts should have come across most of these expressions before, but will probably never have focused on their exact function, and may well not be familiar with the two possible ways of using seem and appear. You may want to point out that *appear* is slightly more formal than *seem*.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 seems / appears
2 would
3 seems / appears
4 said / believed
5 According
6 thought / said
7 There
8 to
9 that

b
1 It would appear / seem that people who work night shifts die younger.
2 The prisoners may have escaped to France.
3 The Prime Minister is expected to make a statement this afternoon.
4 It has been announced (by the company) that the new drug will go on sale shortly.
5 Stress is believed to be responsible for many common skin complaints.
6 According to the instructions, you have to charge the phone for at least 12 hours.
7 The government appears to be intending to lower the top rate of income tax.
8 It has been suggested that birth order has a strong influence on children's personality.
9 There seem / appear to be more cyclists on the road than there used to be.

Tell Sts to go back to the main lesson **5A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

5 WRITING

Focus on the task. Tell Sts that they should write two or three sentences for each headline and invent the details; they should distance themselves from the information they give.

Monitor and help.

Extra support

- Sts could do this in pairs or small groups. You could also help to start them off by eliciting the first sentence for one of the headlines.

Finally, get Sts to read each other's stories before collecting them in to check for accuracy.

6 SPEAKING & LISTENING

a Focus on the task and make sure Sts understand what they have to do.

Put Sts in pairs to match the times in the list with the activities. Tell them they don't have to agree with their partner.

Elicit some ideas, e.g. for the shortest time (5 seconds) and the longest (32 minutes).

b Tell Sts to go to **Communication *The Timex Survey*** on *p.106*.

Sts read the survey to check their answers to **a**.

Find out if any Sts guessed all the answers correctly and whether they found any answers surprising.

Tell Sts to go back to the main lesson **5A**.

In pairs, Sts now say how long they would wait in each situation and what they would do or say in each situation.

Get feedback from various pairs.

c 3 3 Focus on the task and play the audio once the whole way through for Sts to listen and note the situations people hate waiting for.

Check answers.

Extra support

- Pause the audio after each speaker to give Sts time to compare with a partner and write down the answers. When checking answers you could write them on the board and leave them there while Sts do **d**.

Speaker 1	waiting at home for a delivery
Speaker 2	a bad internet connection
Speaker 3	people jumping a queue
Speaker 4	waiting for appointments
Speaker 5	waiting for her husband to get ready
Speaker 6	waiting in check-in queues at airports

3.3
(script in Student's Book on *p.131*)

1
One thing I really hate waiting for is waiting at home for a delivery to arrive, because sometimes you get like a two-hour delivery window, and that's fine, but more often they'll say 'Could be any time 7 a.m. to 7 p.m.' and you're stuck in the house – you don't even dare go and buy a pint of milk – and of course it always ends up arriving at five to seven in the evening, and you've spent the whole day waiting.

2
It annoys me if I have to wait for web pages to load, if there's a really bad internet connection and the pages are very slow to load and you actually sort of see one line loading at a time, pixel by pixel it seems, but, you know, invariably if you need the information you sit and wait as long as it takes.

3
Is there anything I really hate having to wait for? Not particularly, I'm fairly patient. If I'm in a queue, I'm fairly patient, but I will get annoyed if people start to disregard the laws of queues, and try and jump them or try and get to the front in some other way. As long as there's a system to follow, it, that usually keeps me calm.

4
I really hate waiting for anything where I've been given an appointment time for a specific hour, you know, a specific time, and then having to wait for ages before I have it, so, well, you know, for example a hairdresser or a dentist or a doctor. I think particularly things like hairdressers and dentists, because I think they must know how long the previous person is going to take, you know, they don't have to deal with emergencies or anything like that, so why can't they give me a correct time? I mean, I'm very punctual, so I always turn up on time, in fact usually at least five minutes early, and it really really annoys me if I have to wait for a long time. Anything more than 15 minutes over the appointment time drives me completely insane.

5
Waiting for Jerry my husband is a complete nightmare, because he's never ready on time and I always tell him to be ready 15 minutes before we need to be ready and even so he's so late, it drives me completely bananas. I don't know why it drives me completely bananas because in fact we often don't need to be there on time, or it doesn't need to be that kind of precise, but it does. I hate it. He's preening himself, you know, getting his jacket on and looking at himself in the mirror, I mean he takes much more time than I do.

6
I can't abide waiting in check-in queues at airports because I'm standing in the queue watching people take ages and ages and ages to check in, and I know when I get to the front of the queue I'll do my check-in in 20 seconds. I don't know why these other people can't do the same.

d Give Sts time to read the six questions.

Play the audio again, pausing after each speaker for Sts to answer the questions.

Get Sts to compare with a partner. Play again as necessary. Check answers.

1	Speaker 6	3	Speaker 5	5	Speaker 4
2	Speaker 1	4	Speaker 3	6	Speaker 2

Extra support

- If there's time, get Sts to listen to the speakers again with the script on *p.131*, focusing on any new vocabulary they didn't understand.

e Do this as an open-class activity and elicit from the class things which they hate waiting for, and the best way to deal with them.

7 VOCABULARY expressions with *time*

a Focus on the task and point out that the three sentences are from the listening with the speakers talking about waiting for things.

Give Sts time to complete the missing words.

b 3.4 Play the audio for Sts to listen and check.

Check answers and elicit what the phrases mean.

1 **any** time = at a time that is not fixed
2 one... **at** a time = one by one
3 **on** time = at exactly the correct time

3.4
1 ...but more often they'll say 'Could be any time 7 a.m. to 7 p.m.'
2 ...you actually sort of see one line loading at a time.
3 ...I always turn up on time, in fact usually at least five minutes early.

c Tell Sts to go to **Vocabulary Bank *Expressions with time*** on *p.165*.

Focus on **1 Verbs** and get Sts to do **a** individually or in pairs.

3.5 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

See the verbs in **bold** in script 3.5

3.5
Expressions with *time*
Verbs
1 I **waste** a lot of time playing games and messaging on my computer instead of studying.
2 If you take the motorway, you'll **save** time – it's much quicker than the local roads.
3 I had three hours to wait for my flight, so I sat there doing sudoku puzzles to **kill** time.
4 There's no hurry, so **take** your time.
5 When my mother was young she never had the chance to travel. Now she's retired and wants to **make up for** lost time, so she's booked a trip around the world.
6 The novel is 700 pages long and I'm a slow reader. It's going to **take** me a long time to finish it.
7 I'd better go home now. If I'm late again, Dad will **give** me a hard time.
8 I would like to go camping this weekend, but my final exams are next week, so I can't **spare** the time.
9 My children **take up** all my time – I never seem to get to read a book or watch a film!
10 New York's such a fantastic city! You're going to **have** the time of your life there.
11 Let's not **spend** too long at the museum or we'll **run out of** time.

You may want to highlight that:

– *waste time* = use time badly. Contrast with *lose time* (= take longer), e.g. *We lost a lot of time because we took the wrong exit off the motorway.*

– *save time* suggests that you do sth to reduce the amount of time sth would normally take, e.g. *I would have been late, but I saved time by getting a taxi to work.*

– *kill time* suggests that you want to make time pass quickly because you are bored.

– *make up for lost time* = try to compensate for time or opportunities missed in the past.

– *give sb a hard time* = to deliberately make a situation difficult and unpleasant for sb.

– *can't spare the time* = you don't have enough time to devote any of it to another activity.

– *take up* (*time*) = fill your time.

– *have the time of your life* (inf) = enjoy yourself very much.

– *run out of time* = not have any time left to do sth.

Focus on **2 Prepositional phrases** and get Sts to do **a** individually or in pairs. Remind them to write their answers in the **Prepositions** column and not in the sentences.

3 6 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

See the prepositions in **bold** in script 3.6

3 6

Prepositional phrases

1 I'm really punctual, so I hate it when other people aren't **on** time.
2 I've never heard of that singer. He must have been **before** my time.
3 **By** the time we got to our hotel, it was nearly midnight.
4 I missed the birth of my first child. I was on a plane **at** the time.
5 He's been working too hard recently. He needs some time **off**.
6 If we don't take a taxi, we won't get to the airport **in** time for the flight.
7 I don't eat out very often, but I do get a takeaway **from** time **to** time.
8 He suffers from back pain and it makes him a little irritable **at** times.
9 You can come any time **from** 10.00 **to** 2.00.
10 He's a bit **behind** the times – he still thinks men should wear a suit and tie at work.
11 Don't try to multitask. Just do one thing **at** a time.

You may need to elicit / explain:

– the difference between *on time* (= punctually, at the agreed time) and *in time* (= arriving early enough to do sth, e.g. catch a train).

– *before my time* = before I was old enough to be aware of / remember this.

– *by the time* = all the time up to a certain point, e.g. *By the time we got to the top of the mountain we were exhausted* = we had been getting progressively more exhausted during the climb.

– *at the time* = at that moment.

– *time off* = time at home, not working.

– *from time to time* = occasionally.

– *at times* = sometimes.

– *behind the times* = old-fashioned in your ideas, methods, etc.

Focus on **3 Expressions** and get Sts to do **a** individually or in pairs.

3 7 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

See script 3.7

3 7

Expressions

1 **I** The referee's looking at his watch. There isn't much time left.
2 **B** He hardly spoke to me at lunch. He spent the whole time talking on his mobile.
3 **J** I'm really looking forward to my holiday. This time next week I'll be lying on the beach.
4 **D** I'm sorry, I can't help you this week. I'm a little short of time.
5 **F** I can't afford a new computer. I'll have to carry on with this one for the time being.
6 **G** She's sure to find a job eventually. It's only a matter of time.
7 **E** I think I need to take up a hobby. I've got time on my hands since I retired.
8 **C** Stop writing, please. Time's up. The exam is over.
9 **A** I really thought I was going to be late. But in the end I got to the airport with time to spare.
10 **H** Why not spend a morning at our spa? It's very popular with women who want a bit of me time.
11 **L** I hate having to fill in my tax return. It's incredibly tedious and time-consuming.
12 **K** You've had that computer for ages. It's about time you got a new one.

You may need to elicit / explain:

– *time left* = time remaining.

– *short of time* = synonym of *pushed for time*, but *pushed for time* is less formal.

– *for the time being* = for the moment.

– *it's a matter of time* = it's inevitable that sth will happen.

– *time on my hands* = more free time than I actually want.

– *time's up* = the allotted time for sth has expired.

– *time to spare* = with more than enough time.

– *me time* = an informal expression meaning time when a person who is normally very busy relaxes or does something they enjoy.

– *time-consuming* = taking or needing a lot of time.

– *about time* = used to say that sth should have happened before now.

Finally, focus on **Activation** and give Sts time to choose six time expressions and write a synonym or synonymous phrase for each one.

You could put Sts in pairs and get them to show each other their choice of time expressions.

Get individual Sts to read some sentences to the class.

Tell Sts to go back to the main lesson **5A**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

d Focus on the task and give Sts time to complete the sentences with their own ideas.

Get Sts to compare with a partner.

Get some feedback.

8 PRONUNCIATION linking in short phrases

Pronunciation notes

- The focus here is on three specific areas where words are commonly linked, i.e. when a word ends with a consonant sound and the next word begins with a vowel sound (e.g. *She went‿out at eleven‿o'clock.*), when one words ends and the next word begins with the same consonant sound (e.g. *We should get‿together.*), and the added /r/ sound when a word ending in a silent *r* is followed by one beginning with a vowel sound (e.g. *the father‿of the bride*). Other aspects of linking are dealt with in later lessons, e.g. the added /w/ sound when a word ending in a vowel + *w* is followed by a word beginning with a vowel sound.
- Focusing on linking and getting Sts to practise doing it themselves, apart from making Sts' speech sound more natural, will help them to decipher linked speech when they are listening.

a 3.8 Focus on the instructions and the ten sentences.

Play the audio once the whole way through for Sts just to listen.

Ask the question to the class to see if Sts have worked out why the words are linked.

Focus on the **Understanding linking** box and go through it with the class.

Now go back to sentences 1–10 and elicit why each pair of words is linked, e.g. 1 *need to* = rule 2, *make up* = rule 1, and *lost time* = rule 2.

Check answers.

2 hard time = rule 2
3 run out = rule 1, out of = rule 1
4 Could I = rule 1, time off = rule 1
5 At times = rule 2, times I = rule 1, giving up = rule 1
6 Time's up = rule 1, Please stop = rule 2
7 waste time = rule 2, time on = rule 1
8 It's only = rule 1, matter of = 3, break up = rule 1
9 have a = rule 1, good time = rule 2
10 It's about = rule 1, about time = rule 2, learnt to = rule 2

3.8
See the sentences in the Student's Book on *p.47*

b 3.9 Tell Sts that the focus here is on deciphering phrases when the speaker runs two or more words together. Make sure they understand that they only need to write the phrase, not the whole sentence.

Play the audio, pausing after each sentence for Sts to write the phrase. Play again as necessary.

Check answers, getting feedback from Sts as to which phrases they found most difficult to understand and why.

1 Not at all.
2 First of all...
3 Pick it up.
4 In an hour
5 on our own

3.9
1 Not at all. (*pause*) **A** Thanks very much. **B** Not at all.
2 First of all... (*pause*) First of all we're going to revise the vocabulary from yesterday.
3 Pick it up. (*pause*) That's your towel on the floor. Pick it up.
4 In an hour (*pause*) **A** When'll you be back? **B** In an hour or so.
5 on our own (*pause*) Don't worry. We'll find it on our own.

c Get Sts to practise saying the sentences in **a** and **b**, linking the words. They can do this quietly by themselves or with their partner.

Now get some individual Sts to say the sentences.

Extra support

- You could use the audio (3.8 and 3.9) to model the sentences with Sts repeating after each sentence.

9 SPEAKING

Focus on the **Giving examples** box and go through it with the class.

Now focus on the time questionnaire and give Sts time to read the questions. Make sure Sts know what *an app* is (it is an abbreviation of *application* and is a computer program or piece of software designed for a particular purpose that you can download onto a mobile phone or other mobile device).

Tell Sts to give examples when they answer the questions, and remind them of the expressions they just looked at for this.

Put Sts in pairs and get them to work through the questionnaire answering the questions together.

Monitor while Sts are doing this, correcting any slips in the time phrases, and noting down any other problems to deal with later.

Finally, get feedback from the whole class.

G unreal uses of past tenses
V money
P US and UK accents

5B A material world

Lesson plan

The topic of this lesson is money and materialism.

In the first half of the lesson Sts read an article called *Do women really want to marry for money?* where two women answer the question in different ways and then give their own opinion on the subject. This leads into the grammar focus on special uses of the past tense after expressions like *I wish*, *I would rather*, etc. and Sts ask and answer some questions on past and present wishes. Finally, Sts listen to the song *Material Girl*.

The second half of the lesson starts with a lexical focus on words, phrases, and idioms related to money. Sts then listen to an interview with Surita Gupta, the ex-vice-president of Women's World Banking (WWB), who explains the WWB's initiative to help women in developing countries escape from poverty by providing them with bank loans, allowing them to set up small businesses. Finally, Pronunciation looks at the difference between US and UK accents.

STUDY LINK
- **Workbook** 5B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** unreal uses of past tenses *p.171*
- **Communicative** Money *p.197* (instructions *p.185*)
- **Vocabulary** Money *p.219* (instructions *p.210*)
- **Song** *Material Girl p.235* (instructions *p.229*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.48* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Will Rogers (1879–1935) was an American actor and humorist.
- Ask Sts whether they think anything has changed since he was alive.

1 READING & SPEAKING

Extra idea

- Before beginning this exercise you may want to focus on the lesson title and elicit that 'a material world' is one where money is what matters most.

a Focus on the task and make sure Sts understand what they have to do. You might want to explain / elicit the meaning of *a long-term partner* and *a healthy bank balance*. Stress that 1 = the most important criterion. Put Sts in pairs or small groups to compare their ideas.

Get some feedback from the class for men and then women.

Finally, elicit any other important criteria.

b Focus on the instructions and explain / elicit the meaning of the phrasal verb *to back sth up* (= to say that what sb says, etc. is true).

Set a time limit for Sts to read the first part of the article (on *p.48*).

Check the answer to the first question.

Women look for a partner with a good education and a healthy bank balance.

Then ask from the class if they found any of the studies surprising.

Extra idea

- Put Sts in pairs and get them to list as many advantages and disadvantages as possible for marrying for money. Elicit ideas from the class.

c Tell Sts that two women were asked the question *Do women really want to marry for money?* and they each wrote their answer.

Set Sts a time limit to read questions 1–6 and read the two responses. You might want to point out the **Glossary**.

Get Sts to compare with a partner and then check answers.

1 JM	3 JL	5 JL
2 JM	4 JL	6 JM

d Get Sts to read the article again.

Put Sts in pairs and ask them to discuss the meanings of 1–7.

Check answers.

1 If it is true (that women want to marry for money or status), then it follows that men want to marry beneath themselves – someone less well-educated than them and who earns less than them.
2 We think that they are wives that are for show, for men to be proud to be seen with, rather than real companions.
3 Adjust your work-life balance so that it is good for you, rather than working all hours to make money, which is what your bank manager would probably like.
4 If you marry a rich man, you may be marrying someone who thinks they own you and can control your life.
5 the broken dreams of women in their forties or fifties who have been abandoned by their husbands in favour of younger women
6 If you earn your own salary, you don't have to explain to anybody what you spend it on.
7 I wouldn't be very happy if my daughter married a person who left school or college before finishing his studies.

LEXIS IN CONTEXT

e Focus on the **Understanding metaphors** box and go through it with the class.

Put Sts in pairs and get them to look at the highlighted metaphors and work out their literal and metaphorical meanings.

Check answers.

juggling	literal meaning: throwing a set of three or more objects such as balls into the air and catching and throwing them again quickly, one at a time meaning here: trying to deal with a job and taking care of a family at the same time so that you can fit all of them into your life
collide	literal meaning: crash into each other meaning here: happen at the same time and you can't deal with them both
high-flying	literal meaning: flies very high meaning here: very successful
littered with	literal meaning: to leave things in a place, making it look untidy meaning here: full of
sour(est)	literal meaning: having a taste like a lemon meaning here: bad-tempered and unhappy
shoulder	literal meaning: the part of the body between the top of each arm and the neck meaning here: take responsibility for sth

Deal with any other vocabulary problems that arose.

Extra support

- Do this as an open-class activity.

f Do this in pairs, small groups, or as an open-class activity.

If Sts did this in pairs or small groups, get some feedback.

2 GRAMMAR unreal uses of past tenses

a Focus on the task and the two questions. Make sure Sts understand what they have to do.

Put Sts in pairs and give them time to complete the task.

Check answers.

1 and 5 refer to things that really happened in the past.
The others are all hypothetical situations.
2, 3, 4, and 6 refer to the present / future.
7 and 8 refer to the past.

b Tell Sts to go to **Grammar Bank 5B** on *p.149*.

Go through each example and its corresponding rule with the class or give Sts time to read the examples and rules on their own and answer any queries.

Additional grammar notes

- Sts at this level should be aware that past tenses are not only used to refer to past time, but also to hypothetical present / future time (the past simple or continuous) and hypothetical past time (the past perfect) as in 2nd and 3rd conditionals. Here they focus on various structures which involve this use of past tenses, e.g. after *wish*, *if only*, *would rather*, and *it's time*.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 realized
2 had bought
3 had been able
4 didn't discuss
5 stopped
6 had saved
7 paid
8 knew
9 had gone / had been

b
1 I'd rather you didn't wear shoes in the living room...
2 I wish I could afford to...
3 If only we hadn't painted the room blue...
4 ...it's (high) time you started to look / looking...
5 If only he were more positive...
6 Would you rather we came...
7 I wish I had bought the tickets...

Tell Sts to go back to the main lesson **5B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c Put Sts in small groups, focus on the question prompts and highlight that Sts have to ask all the questions with *Do you ever wish…?*.

Give Sts time to decide which question stems refer to the past and which refer to the present / future.

Give Sts time to ask and answer the questions, giving as much information as possible.

Elicit some answers from individual Sts.

3 3 10 SONG *Material Girl* ♫

This song was originally made famous by American singer, songwriter, actress, and businesswoman Madonna in 1984. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.235*.

3 10

Material Girl

Some boys kiss me, some boys hug me
I think they're OK
If they don't give me proper credit
I just walk away

They can beg and they can plead
But they can't see the light (that's right)
'Cause the boy with the cold hard cash
Is always Mister Right, 'cause we are

Chorus
Living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl

Some boys romance, some boys slow dance
That's all right with me
If they can't raise my interest then I
Have to let them be

Some boys try and some boys lie but
I don't let them play (no way)
Only boys who save their pennies make my rainy day,
'cause we are

Chorus (x2)
Living in a material world (material)
Living in a material world
Living in a material world (material)
Living in a material world

Boys may come and boys may go
And that's all right you see
Experience has made me rich
And now they're after me, 'cause everybody's

Chorus (x2)

4 VOCABULARY money

a Focus on the task and put Sts in pairs to complete it.

Check answers.

1 Don't use sth or spend money carelessly because it's not easy to get.
2 He doesn't like spending money.
3 It must have cost a lot of money (also *It must have cost a fortune.*).
4 They aren't earning enough money to be able to buy the things they need.
5 We owe money to our bank because we have spent more than we have in our account.
6 They are charging far too much (for sth).
7 We are going to have to spend less because we don't have enough money.
8 They are spending more than they can afford.

b Tell Sts to go to **Vocabulary Bank *Money*** on *p.166*.

Focus on **1 Nouns** and get Sts to do **a** individually or in pairs.

3 11 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 3.11

3 11

Money

Nouns

1	budget	5	fare	9	instalment
2	grant	6	savings	10	deposit
3	loan	7	donation	11	will
4	fee	8	fine	12	lump sum

Focus on section **2 Money in today's society** and put Sts in pairs.

3 12 Play the audio, pausing after each sentence to give Sts time to read the sentence and discuss what the bold words and phrases mean.

Check answers sentence by sentence. You may want to model and drill the pronunciation of some of these words, e.g. *mortgage*.

1 **a consumer society** = a society where buying and selling material goods is considered very important
2 **standard of living** = the amount of money and level of comfort that a particular person or group has
3 **income** = the money sb earns from work, from investing money, or from business
inflation = the rise in the prices of goods and services in a particular country which results in a fall in the value of money
cost of living = the amount of money people need to pay for food, clothing, and somewhere to live
4 **can't afford** = not have enough money to be able to buy or do sth
5 **manage their accounts** = deal with their money in the bank
balance = the amount of money that sb has in their bank account at a particular time
make transfers = move money from one place to another
make payments = pay a sum of money
6 **interest rates** = the percentage of extra money that you pay back when you borrow money
7 **in debt** = the situation of owing money, especially when you cannot pay
mortgage = a legal agreement by which a bank or similar organization lends you money to buy a house, etc., and you pay the money back over a particular number of years
8 **shares** = any of the units of equal value into which a company is divided and sold to raise money. People who own shares receive part of the company's profits
stock market = the business of buying and selling shares in companies and the place where this happens (also called the **stock exchange**)
9 **currency** = the system of money that a country uses
exchange rates = the amount of money you get when you change one currency into another
10 **went bankrupt** = to be without money to pay what you owe
the recession = a difficult time for the economy of a country, when there is less trade and industrial activity than usual and more people are unemployed

3 12

See the sentences in the Student's Book on *p.166*

Now focus on **b** and do this in pairs, small groups or as an open-class activity.

If Sts worked in pairs or small groups, get some feedback.

Focus on **3 Adjectives** and elicit that a thesaurus is a kind of dictionary which gives you synonyms for words.

Get Sts to do **a** individually or in pairs.

3 13 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 3.13

3 13
Adjectives

1	rich / wealthy	5	poor
2	affluent	6	penniless
3	well-off	7	hard up
4	loaded	8	broke

3 14 Focus on **4 Slang words** and go through the **Slang** box with the class.

Play the audio, pausing after each dialogue and elicit the meaning of the words in bold.

1	Five thousand pounds	3	five pounds
2	five dollars	4	fifty thousand (pounds)

3 14
See the dialogues in the Student's Book on *p.166*

Focus on **Activation** and get Sts to write six sentences about their country or people from their country using two words or expressions from sections 1, 2, and 3.

Get as many Sts as possible to then read out one of their sentences to the class.

Tell Sts to go back to the main lesson **5B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

c Focus on the task and give Sts time to choose the right words and to compare answers with a partner.

Check answers.

1 broke (*penniless* too formal)
2 a loan (*mortgage* is for a house / flat)
3 in the red (*in the black* = you do not owe the bank money)
4 a lump sum
5 loaded (*affluent* too formal)
6 exchange rate
7 standard
8 pounds (*quid* too informal)

d Focus on the task and give Sts time to choose two or three options to tell their partner about.

Put Sts in pairs and tell them to take turns to talk about people they know for the categories they chose.

Get some feedback.

Extra idea

- Tell Sts about some people you know first.

5 LISTENING

a Focus on the instructions and give Sts time to read the information about Sarita Gupta and Muhammad Yunus.

Put Sts in pairs to discuss what the link between the two people is and then check the answer.

They both want to fight poverty and work in microfinance, helping poor or low-income people borrow money.

Make sure Sts understand the exact meaning of the terms related to finance in the biographies such as *microfinance* (= a system of providing services such as lending money and saving for people who are too poor to use banks), *have access to financial services* (= are able to borrow money from a bank, etc.) and *microcredit* (= very small loans).

b 3 15 Tell Sts they are going to listen to an interview with Sarita about microfinance. Point out that she is Indian, but has spent most of her life in the US and speaks English with an American accent.

Give Sts time to read the nine gapped sentences and the **Glossary**.

Play the audio once the whole way through for Sts just to listen.

Now play the audio again, pausing after each question has been answered (see spaces in the script) to give Sts time to write.

Get Sts to compare with a partner and play again as necessary.

Check answers.

1	mid-70s / mid-seventies	6	lump sum
2	giving aid	7	regular payments
3	to credit	8	large amount
4	borrow from	9	larger loan
5	paying back		

3 15
(script in Student's Book on *p.132*)
I = Interviewer, S = Sarita

I Where did the idea of microfinance come from?
S The idea behind microfinance again goes back to the mid-70s. There had been, by that time, several decades of what we call the Western World giving massive amounts of aid to the developing world and a realization that a lot of it was not working, there were still many people who were left poor. So, you know, Muhammad Yunus is credited as being the father of microfinance, he's an economist living in Bangladesh, a very poor country, and he looked around and he said – What is it that the poor lack? What is that they need? And the answer is obvious, they need money and all of us, in order to get started have had access to credit. So, the poor can't get access to credit, they can't go to relatives to borrow because generally the relatives are as poor as they themselves are and they certainly cannot go into a bank and borrow because they have no collateral.
***

I How did Dr Yunus solve these problems?
S There are really three innovations that he came up with that are brilliant in, in hindsight. One was, OK, the poor have no collateral, but let's figure out a way to create collateral which means, collateral is basically if you're not going to pay back the loan that somebody's held responsible. So he came up with a lending methodology where there was a group of peers that were given the loan and they would be lending to each other and the group held each member accountable for paying back.
The second innovation that he came up with is that it's very difficult for the poor to gather a lump sum to pay back a loan, but if you can break up that payment into very small regular payments that are coming out of your daily income, then it's feasible to pay back the loan. So what micro-credit did was to break up the, the loan payment into these very sort of regular small payments.
And the third was really an incentive system, that the poor were not encouraged to borrow a large amount, they only borrowed what they could use in their business and then pay back, and if they paid back successfully, then they were eligible for a larger loan.

c Focus on the instructions, making sure Sts know what *a case study* is (= a detailed account of the development of a person, a group of people or a situation over a period of time).

Go through the **Glossary** with the class, making sure all the lexis is clear.

Now focus on the chart and the information Sts need to complete.

3.16 Play the audio once the whole way through for Sts just to listen.

Put Sts in pairs and get them to discuss the case study and tell each other what they understood.

Now play the audio again for Sts to complete the information.

Get Sts to compare with a partner and then check answers.

1 The Dominican Republic (DR)
She was making food in her kitchen and selling it to factory workers.
With the loan she was able to set up a 'cantina' in her living room to sell food and other things, e.g. beer. With a new loan she built an extra room on top of her house and rented it out. Eventually she was able to build a new house and rent out the old one, which will give her security in her old age.

3.16
(script in Student's Book on *p.132*)

I Do you have any examples of individual success stories?
S Oh, I love talking about individual success stories, because this is what sort of gets us up in the morning and, you know, gets us to come to work and stay late, and, and do this, this work, since I've been at Women's World Banking I have been to the Dominican Republic, Jordan, and India, so I am happy to give you a story from each, each, each of the three countries.
The DR is a more established economy, if you will, and so the, the woman I met had already had successive loans that she had taken from our partner in the DR and what she did was to start out, she was basically selling food from her kitchen, making excess food and selling it to the factory workers, took out a loan, sort of increased that business and then set up a little cantina out of her living room. So that along with food she was selling cigarettes, beer, candy, etc. That business did well, took out another loan and built a room on top of her house and started to rent it out and so over seven years what she's been able to do is to completely build a new home for herself and rent out the old one and this is going to ensure income in her old age, because at some point she's going to be too old to work in the kitchen, and to be, you know, standing on her feet behind the cantina counter and she's looking at the, the, these rental rooms that she has been able to put on as her, her old age security.

3.17 Repeat the same process for the second success story.

2 Jordan
She was young and looking after her much older husband who was sick. She could not earn money for herself or her children as it is not considered proper for a woman to go out and work.
With the loan she bought cosmetics and sold them from home to her neighbours. This gave her extra money to use herself.

3.17
(script in Student's Book on *p.132*)

S In Jordan, I'll tell you about a young women that we met, you know, sort of the cultural norm in Jordan is that a fairly old husband can marry again and marry a fairly young woman, so the one that we met, her husband was now too old and sick so while he took care of the...having a roof over her head, she had absolutely no means of earning more money for herself or her kids, and at her socio-economic level it's not considered proper for a woman to go out and work. So the only thing that she was able to do, was she had taken a loan to buy cosmetics, and was selling them from her living room to her neighbours and this was considered to be an OK business for her because primarily she was dealing with other women, but it gave her that sort of extra money to use for herself.

3.18 Finally, repeat the same process for the third success story.

3 India
The woman and her husband were uneducated. The husband and their son worked in the informal economy selling vegetables.
With the loan she bought materials and embroidered saris at home and sold them direct to a store. This way she was able to double her income without doubling her work as she did not, as in the past, have to go through a 'middle man', who took half the profit.

3 18
(script in Student's Book on *p.132*)
S And then in India where I was recently in the city of Hyderabad, and Hyderabad is this up-and-coming city, you know, it's gleaming, it's, Indians themselves are thinking of it as the next cyber city. But across town they have slums, where even now, both men and women have not gone to school, they're not educated and their only recourse is to work in the informal economy, so the family that we met, the husband was a vegetable cart – a vegetable seller, so he took his cart and went out into the more affluent neighbourhoods, the son had dropped out of school to join his father to push a similar cart, and the mother had taken a loan to embroider saris, and she did this at home, sort of in her spare time and what she really wanted to do was to amass enough income so that she could cut out the middle man, because she basically got half of what the sari was worth, because she was handing it over to a middle man, so that if she could buy the materials herself, embroider it herself, and sell it herself to the store she could in effect double her income without doubling her labour.

Extra support

- If there's time, get Sts to listen again with the scripts on *p.132*, focusing on any new vocabulary that Sts didn't understand.

d Do this in pairs, small groups, or as an open-class activity.

If Sts worked in pairs or small groups, get some feedback.

6 PRONUNCIATION US and UK accents

Pronunciation notes

- Although Sts at this level will probably be able to distinguish between a UK and a US accent, if they have been mainly studying British English, they may still find some American accents hard to follow. This section highlights some of the differences between General American and Standard English accents in order to improve Sts ability to understand US speakers.

a 3 19 Focus on the **Distinguishing between US and UK accents** box and go through it with the class.

Now focus on the instructions.

Play the audio once the whole way through for Sts just to listen.

3 19
See the extract in the Student's Book on *p.51*

b 3 20 Focus on the instructions and play the audio once the whole way through for Sts just to listen.

Get Sts to compare with a partner and then play the audio again.

Check answers.

answer	US /ˈænsər/ UK /ˈɑːnsə/ The first vowel sound is different and the final *r* is pronounced in US English.
started	US /ˈstɑːrdɪd/ UK /ˈstɑːtɪd/ The *r* is pronounced in US English, and the second *t* is pronounced /d/
can't	US /kænt/ UK /kɑːnt/ The vowel sound is different.

3 20
See the extract in **a** in the Student's Book on *p.51*

c 3 21 Focus on the task and then play the audio once the whole way through for Sts just to listen.

3 21
See the list of words in the Student's Book on *p.51*

d 3 22 Focus on the instructions and make it clear that this time Sts are only going to hear one of the pronunciations, either the British or the American.

Play the audio once the whole way through.

Play again as necessary.

Check answers.

1	UK	6	UK	11	US
2	UK	7	US	12	US
3	US	8	US	13	UK
4	US	9	US	14	US
5	UK	10	UK	15	US

3 22
See the list of words in **c** in the Student's Book on *p.51*

e Do this as an open-class activity.

COLLOQUIAL ENGLISH

4&5 Talking about...stress and relaxation

Lesson plan

In this lesson the person interviewed is Jordan Friedman, an American specialist in the field of stress and stress reduction. In this three-part interview he talks about what causes stress, the effect it can have on the mind and body, and different ways of managing stress. This is followed by a language focus on compound nouns, which Jordan Friedman frequently uses in the interview.

In the **IN THE STREET** section people answer questions about how stressed they are, and how they manage their stress, and the lesson ends with Sts talking about stress-related issues.

STUDY LINK
- **Workbook** Talking about...stress and relaxation
- **iTutor**
- **www.oup.com/elt/englishfile**

Test and Assessment CD-ROMs
- **Quick Test 5**
- **File Test 5**
- **Progress Test Files 1–5**
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in (books closed)

- Write on the board the word STRESS. Then elicit from Sts the two adjectives *stressed* and *stressful*, and make sure they know the difference in meaning.
- Now write the following definitions on the board:

  A PHRASAL VERB WHICH MEANS 'MAKE SB FEEL VERY STRESSED'

  STRESS SB ___

  A TECHNICAL WORD FOR SOMETHING THAT CREATES STRESS, MORE COMMON IN US ENGLISH

  STRESS__
- Elicit the expressions *stress sb out* and *stressor*. You could also point out that *stressed out* is often used as an adjective meaning the same as *stressed*.
- Then tell Sts they are going to watch / listen to an interview with a successful American stress expert.
- If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to Google Jordan Friedman and find out a bit about him.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photo and the biographical information about Jordan Friedman. Give Sts time to read it.

Do the question as an open-class activity.

Sts' own answers

b 3 23 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 1**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Check the answer.

Because it has a negative impact on the body and makes people ill.

3 23
(script in Student's Book on *p.132*)
I = Interviewer, J = Jordan Friedman

Interview with a stress management coach – Part 1

I In your experience, what are the main causes of stress?

J My clients and audiences tell me that their big stressors are too much to do, too little time, money stressors, commuting is a big stressor. I think that the opportunities to be stressed are everywhere.

I Do you think life is more stressful now than it was, say, 20 years ago?

J I think that today there are many more opportunities to be stressed, there are many more distractions, especially ones that are technology-driven, and I'm a big fan of technology, we can use technology to help us reduce stress, but when you have emails coming in and text messages left and right, and Twitter feeds and Facebook messages, and, er, TV, and the kids and a job, and maybe school, it really divides our attention and it produces a stress response that is often ongoing, continuous within us. And all of that stuff can take away the time to just relax, er, take a walk, not think about who's trying to communicate with us, and not needing to be on all of the time. So, er, so I think there are just more chances to be stressed today, er, and therefore we need to really pay more attention to reducing stress.

I Can you tell us something about the effects of stress on the body and mind?

J Stress impacts the body because it produces wear and tear, and when we are constantly stressed, our organs, our immune system, become the punching bags of our stress response. Stress is really important, and, in fact, it can be a lifesaver, but when it kicks into action all the time, it has a corrosive effect on us. So, for example, our immune systems are weakened when we are under a lot of stress, and especially for a long period of time. When our immune systems are weaker, it opens us up to be more susceptible to illnesses in the environment. Er, stress contributes to high blood pressure, which contributes to heart problems and stroke. Stress impacts our sleep, so when we get stressed during the day it often makes it more difficult for us to fall asleep at night or to stay asleep or to have a quality night's sleep, and if we don't get a good night's sleep, then we are tired the next day, which makes us more stressed in many cases, so it becomes a stress–poor-sleep cycle that is stressful and tiring. So these are all reasons to really pay attention to our stress levels and to take action to reduce the stress.

c Focus on the sentences and give Sts time, in pairs, to see if they can complete them in their own words.

Play the video or audio again the whole way through for Sts to do the task.

Get Sts to compare with their partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each sentence has been mentioned and get Sts to compare what they have understood.

1 ...having too much to do, too little time, money problems, and commuting.
2 ...there are more opportunities to be stressed. / there are many more distractions, especially related to technology.
3 ...just relax / switch off.
4 ...we are more likely to become ill.
5 ...then we are tired the next day, which makes us more stressed.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.132*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 2

a 3 24 Focus on the task and go through the **Glossary** with the class.

Give Sts time to read sentences 1–6. Tell them the first time they listen they just need to mark each sentence T or F.

Play the video or audio (**Part 2**) once the whole way through for Sts to do the task.

Get Sts to compare with a partner.

Extra support

- You could check answers now, so when Sts are listening again in **b**, they only need to correct the F sentences.

3 24
(script in Student's Book on *p.132*)

Interview with a stress management coach – Part 2

I How can you help people deal with stress and how long does it take to find a solution?

J The great thing about stress management is that it's like a salad bar. There are 30 different choices on a salad bar and some of us like most of the things that are offered, but some of us don't like everything, but we get to choose what works for us and what we enjoy. Same thing with stress management, there are more than 30 different ways you can manage stress, there are probably, er, 30 million and counting, and we should pick the techniques, many of them easy and simple and fun, that we like, and therefore we'll be more likely to use them on an ongoing basis. So stress management can take as little as ten seconds. You can look at a beautiful picture that you took on your last vacation, you can put it on your computer screen, you can put it next to your bed, you can put it on your desk, and just focusing on that photo of the ocean or a mountain or a beach can alleviate stressed feelings immediately. We can do one-minute breathing exercises, we can exercise, we can take a ten minute walk around the block, we can meditate each day. So there are many different ways to prevent and reduce the stress that we're experiencing, the key is to do it on a regular basis.

I Are the solutions to stress physical, mental, or both?

J Stress management involves both the mind and the body, they make great partners when we're trying to feel better and to cut down on the stress that we're experiencing. I once worked in a school where a student identified his stressor as riding on the subway. He felt very stressed going to school every day and very stressed when it was time to go home, because the subway made him feel very closed in and like he wanted to escape, he couldn't stand the, the crowds. And then we opened up to the rest of the group and we asked them for different ways that this student might think about this stressor and different ways that he might act to try and reduce it. And the group came up with all sorts of great possibilities, including that he ride in a different car, in the first car or the last car, because it's often less crowded compared to the centre car, which is where he always used to ride. And he liked that idea, and I heard from the principal of the school a few weeks later that he in fact had started riding in the first car, and for the first time in his subway-taking life, he didn't feel stressed, he didn't feel anxious, because the car was less crowded and he felt so much better. And you might think, 'Well, that's such an easy answer, why didn't he think of that himself?' The truth is, and I think we all identify with this, we get into very fixed ways, habits almost, of thinking and acting, because we, we deal with our stressors and have dealt with them in similar ways for a long, long time, so we lose the perspective, we don't take as much time to think about how we could deal with our stressors in different ways. So this is an example of how the mind and body and actions and thoughts can work together to really make a big difference in the way we feel.

b Tell Sts that they will listen again and that this time they need to correct the false sentences.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 T
2 F (He mentions exercising, walking for ten minutes, and meditating.)
3 T
4 F (He felt very stressed about going on the subway / underground.)
5 F (They suggested he should travel in the first or last car of the train as it is less crowded.)
6 T

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.132*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 3

a 3 25 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 3**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Elicit opinions.

Sts' own answers

3 25

(script in Student's Book on *pp.132–133*)

Interview with a stress management coach – Part 3

I Are some age groups more susceptible to stress than others?

J Stress is a very democratic occurrence, so older people are stressed, college students are stressed, babies get stressed, 30-somethings get stressed, men are stressed, women are stressed, so, er, it's hard to say if one group is more stressed than another.

I What makes students stressed? How does stress affect their lives or their studies, and what are the most stressful times in a typical student's life?

J College, and being a student can be really fun and exciting and rewarding. There are also a lot of stressors associated with it: there's the studying, there's the pressure to do well on exams so that you can get a better job and perhaps make more money. You are in a different environment that doesn't have the same support that you used to have, especially if you were back home. Er, there is the social stress of needing to meet new people, and also for a lot of young people, especially those in their teens and twenties, we see a lot of mental, er, health issues arise and there's a greater need to get help for, er, them while in school, but if you're not with your usual support network it's even more challenging sometimes to do so. Stress makes it difficult to study, to focus, to concentrate. When you're sitting down to take an exam and you studied really hard for the exam, and then all of a sudden you're having trouble remembering what you studied, stress can play a big role in making it more difficult for us to recall information. If you're doing a presentation, public speaking, that can be very stressful for a lot of students as well as professionals. In fact, still, public speaking is feared more than death by most people. Then there's the financial stress of being in school, not only, er, not having a lot of money to spend on things that you want to do, fun activities, but what awaits you when you graduate, which for many, er, students is a lot of financial, er, stress and loans to repay. So being a student – great fun, and also can provide a lot of – great stress.

I You set up Stressbusters as an anti-stress programme for students. Can you tell us something about it and how it works?

J We train teams of students to provide five-minute free back rubs at events all over campus, all year long, and people on campus come to the events, and not only do they get an amazing stress-relieving back rub, but they also learn about other stress reduction and wellness resources on campus that we train our students to provide. And we have seen incredible reductions in feelings of stress, tension, anxiety, lowering of feelings of being overwhelmed, from before someone has the Stressbusters experience to after. We also find students telling us that they're better able to cope with their stressors and they're better able to complete the tasks that they have at hand after they have one of our Stressbusters experiences.

b Focus on the task and give Sts time to read questions 1–5.

Play the video or audio again the whole way through for Sts to do the task.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each question has been answered and get Sts to compare what they have understood.

1 There is no particular age at which people are most stressed.
2 Studying, feeling pressure to do well in exams, so you can get a good job, socializing, financial stress.
3 Stress can make it very difficult to focus and remember information. Stressed students might be unable to remember information in an exam.
4 It teaches students how to give (five-minute free) back rubs and about other stress reduction and wellness resources.
5 Students have said that they feel less stressed and they are able to cope with their stressors and complete their tasks.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *pp.132–133*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

2 VIDEO LOOKING AT LANGUAGE

a Focus on the **Compound nouns** box and go through it with the class.

Now focus on the task and give Sts time to read extracts 1–8.

In pairs, get Sts to try to complete the compound nouns.

b 3 26 Play the video or audio, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner and then check answers.

See the words in **bold** in script 3.26

3 26

Interview with a stress management coach – Looking at language

1 ...when you have emails coming in and **text** messages left and right...
2 Stress is really important, and, in fact, it can be a **life**saver...
3 Er, stress contributes to high **blood** pressure, which contributes to **heart** problems and stroke.
4 So these are all reasons to really pay attention to our **stress** levels and to take action to reduce the stress.
5 The great thing about stress **management** is that it's like a salad bar.
6 We can do one-minute **breathing** exercises, we can, er, exercise, we can take a ten-minute walk around the block...
7 Stress is a very democratic occurrence, so older people are stressed, **college** students are stressed, babies get stressed...
8 ...there's a greater need to get help for, er, them while in school, but if you're not with your usual **support** network it's even more challenging sometimes to do so.

3 VIDEO IN THE STREET

a 3 27 Focus on the task and then play the video or audio once the whole way through.

Check answers. Accept any reasonable answers.

Possible answers
Most stressed: Stephanie
Least stressed: Jim

3.27

(script in Student's Book on *p.133*)
I = Interviewer, Si = Simon, St = Stephanie, J = Jim, M = Myfannwy, Se = Sean

Simon
I Are you currently more stressed at work or at home?
Si Am I more stressed– er, I'm more stressed at home at the moment because my wife, um, has just had, or, I say my wife has had, we've just had twin little girls. Eight months old or eight and half months old now, so it is far more stressful being at home than being at work. I found work easy compared to being at home at the moment.
I When things are stressful, what do you do to try to de-stress?
Si I put my earphones on and listen to music, just to drown out the sound of the babies.

Stephanie
I Are you currently more stressed at work or at home?
St OK definitely at work. Er, why? Because, er, I work for myself, I'm self-employed and, er, I'm, I'm working for, er, I'm a consultant for restaurant groups, um, and at the moment London is, is booming with new restaurants, so, er, yeah, for the past three years I've been kind of non-stop, really.
I When things are stressful, what do you do to try to de-stress?
St OK, um, I have a couple of holidays a year. I disappear off to Wales. Er, so the weekend after next, I'm going to disappear for a couple of weeks. I'm currently looking for a place to buy out there. Er, ultimately I will disappear for good. But, er, yeah, I like my holidays and I also like to go out eating and spend some time with friends.

Jim
I Are you currently more stressed at work or at home?
J Er, well, I work at home, er, I'm a self-employed writer and, er, I experience very little stress, except those rare periods when I'm up against a deadline. So, er, I have no commute, I– my commute is walking from one room to the other, and I have a cosy little office and I'm very happy, er, and unstressed in work, which I think is very unlike most New Yorkers and I'm very fortunate.
I When things are stressful, what do you do to try to de-stress?
J Ah, I de-stress by, er, sitting er down and breathing calmly and thinking about nothing, or sometimes thinking about the cosmos and thinking about, er, the illusory nature of time. And, um, that usually works, er, but as I say, I experience very low levels of stress, er, because I actually spend a lot of time thinking about cosmological matters and that has a very calming effect, I think, and, er, I commend it to my fellow New Yorkers.

Myfannwy
I Are you currently more stressed at work or at home?
M I don't think I'm very stressed in either place. Um, but I am giving a lecture on Tuesday, and so that's stressing me out a bit.
I When things are stressful, what do you do to try to de-stress?
M To de-stress, I like to eat really good food and to watch TV.

Sean
I Are you currently more stressed at work or at home?
S I would say definitely more stressed at work. Um, I think stress is quite contagious. I think I spend a lot of my time around stressed people, um, either in a room with them, or on the phone to them, or, or just having emails from them, so I think that that builds a lot of stress, um, just from the environment, really.
I When things are stressful, what do you do to try to de-stress?
S I've realized quite recently that when I am stressed, I build a lot of tension in my shoulders, um, and I think it's not just a metaphor when we say we have things, we carry the weight of things on our shoulders. So I think it really helps just to be conscious of that and every half an hour or so, just if I concentrate on relaxing my shoulders, everything seems to be a little bit more bearable..

b Focus on the task and give Sts time to read the sentences.

Play the video or audio again pausing after each speaker to give Sts time to do the task. Play again as necessary.

Check answers.

Sean focuses on a certain part of their body.
Simon blocks out a particular sound.
Myfannwy has a favourite meal.
Stephanie goes on holiday.
Jim tries not to think about anything.

c **3.28** This exercise focuses on some colloquial expressions which were used by the speakers. Focus on the sentences and give Sts time to read them.

Play the video or audio, pausing after the first phrase and playing it again as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other four phrases.

See words in **bold** in script 3.28

3.28
1 ...to **drown out** the sound of the babies.
2 ...for the past three years I've been kind of **non-stop** really.
3 ...I experience very little stress, except those rare periods when I'm **up against** a deadline.
4 Um, but I am giving a lecture on Tuesday, and so that's **stressing me out** a bit.
5 ...and every half an hour **or so**, just if I concentrate on relaxing...

Extra support

- Tell Sts to go to *p.133* and to look at the script for **IN THE STREET**. Play the video or audio again and tell Sts to read and listen at the same time.

Deal with any vocabulary problems and get feedback on what parts Sts found hard to understand and why.

4 SPEAKING

Put Sts in pairs or small groups and get them to ask and answer the six questions, giving as much information as possible.

Monitor and help with vocabulary. Deal with any general language problems at the end of the activity.

Get some feedback.

G verb + object + infinitive or gerund
V compound adjectives
P main and secondary stress

6A Change your life!

Lesson plan

The topics of this lesson are on how to survive stressful life events and how to change your life for the better.

Sts begin by doing a jigsaw reading. Both texts (one from the *Guardian*, one from wikiHow) give advice, one for a young adult living with parents and the other about coping with exam stress. Sts tell their partner about the tips suggested in their text and together they assess the usefulness of the tips. This leads to Sts writing some tips on a topic they have some experience of. The grammar focus is on the common pattern of verb + object + infinitive or gerund.

In the second half of the lesson Sts listen to an authentic TED talk about trying something new for 30 days. They then think of their own 30-day challenge, study tips on giving a presentation, and present it in small groups. In Vocabulary and Pronunciation Sts extend their knowledge of compound adjectives and look at where to stress compounds as well as words with suffixes and prefixes.

STUDY LINK
- **Workbook** 6A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** verb + object + infinitive or gerund *p.172*
- **Communicative** Ask me a question *p.198* (instructions *p.185*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.54* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that John Steinbeck (1902–1968) was one of the greatest American authors of the 20th century. His books include *The Grapes of Wrath* and *East of Eden*. He won the Nobel Prize in Literature in 1962.
- Ask Sts whether they agree with him.

1 READING & SPEAKING

a Focus on the instructions. Then go through problems 1–5 and make sure all the lexis is clear.

Put Sts in pairs and get them to discuss where they would get advice for each problem.

Get some feedback from the class.

b Focus on the instructions and the texts, and elicit that A is from a newspaper and B from a website, but both start with the same title *How to survive…* and offer advice.

Put Sts in pairs, **A** and **B**. Tell the **A**s to read text A and the **B**s text B.

Extra support

- As text A is from a newspaper article, it is slightly more challenging than text B, so you could give weaker Sts text B to read.

c Tell Sts they will now tell their partner about the advice given in their text.

Get Sts to cover their text with a piece of paper, move it down the page gradually, and only look at the sub-headings whilst telling their partner the information in their own words.

Make sure they swap roles.

LEXIS IN CONTEXT

d Tell Sts they now need to read their own text again and their partner's text.

They then need to find the eight idioms or phrasal verbs.

Get Sts to compare with their partner and then check answers.

1 go into child mode	5 stress you out
2 do your share	6 on an empty stomach
3 squirrel away money	7 lose your cool
4 beyond belief	8 handed in

Deal with any other vocabulary problems that arose.

Extra idea

- You may want to get Sts to comment on the different style of the two texts. The newspaper one has more humour and is more personal and sophisticated, whereas the internet one is more straightforward.

e Do this as an open-class activity.

2 WRITING

a Focus on the instructions and make sure Sts understand that they are not writing a full text – they just need to think of four or more tips and then write some notes under each tip giving the reasons.

Put Sts in pairs and get them to choose one of the topics to write about.

Give Sts time to think of their tips and to make a note of their reasons and / or examples.

Extra support

- You could give Sts more ideas for *How to survive…* topics, such as *a driving test*, *a long flight*, *moving house*, *a job interview*, *a heatwave*.

b Put two pairs together and get them to swap tips and ideas.

c Sts now use their notes to write a paragraph for each tip, using the exam stress text as a model. If you don't have enough time, you could set this writing for homework.

3 GRAMMAR verb + object + infinitive or gerund

a Focus on the sentences and make sure Sts know the meaning of *load the dishwasher* and *fussy*.

Put Sts in pairs and give them time to decide whether 1–8 are right or wrong, and to correct the mistakes. Encourage them to use their instinct because although they may not have studied these structures before, they will have come across them frequently.

Check answers.

1 I was always made to load
2 ✓
3 I don't mind you not tidying
4 I hate my parents talking to me
5 ✓
6 I want you to stop
7 I suggest you revise
8 ✓

b Tell Sts to go to **Grammar Bank 6A** on *p.150*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Sts will be aware that when one verb follows another the second verb is in either the infinitive or the gerund. Here the focus is on the pattern verb + object + infinitive or gerund. Sts will have been passively exposed to many of these structures, and have also studied verb + object + infinitive in reported requests, e.g. *I told him to be here at 7.00.* However, for many Sts these structures may be problematic, especially where in their L1 they would tend to follow some verbs with a *that* clause where in English a gerund or infinitive is used.

Focus on the exercise and get Sts to do it individually or in pairs. If they do it individually, get them to compare answers with a partner.

Check answers, getting Sts to read the full sentences.

1 me make
2 me feel uncomfortable
3 for you to stay
4 Jane coming
5 you to think
6 you to pay for
7 you to stay
8 your younger sisters having
9 Hannah to do
10 you being
11 us to buy
12 us from crossing
13 me to call back
14 the car breaking down
15 answering their mobiles
16 was made to do
17 that you get / you to get

Tell Sts to go back to the main lesson **6A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c Focus on the questions and make sure Sts understand them.

Put Sts in pairs and get them to ask and answer the questions, giving as much information as possible.

Get some feedback from the class.

4 LISTENING

a Ask the first question to the whole class to find out if any Sts have heard of TED talks. If some Sts have heard of TED, ask them what it stands for. Don't tell Sts if they are right or not.

Now tell Sts to read the extract to find out.

Check the answer.

TED stands for Technology, Entertainment and Design.

b 3 29 Focus on the instructions and explain / elicit the meaning of *a slide* (= a single page of a presentation, for example in PowerPoint).

Give Sts time to look at all the slides.

Focus on the two names in the **Glossary**. Sts may have heard of Morgan Spurlock for his documentary *Super Size Me*, where he eats three McDonald's meals a day for a month. You could also tell Sts that Matt Cutts works as an engineer for Google.

Play the audio once the whole way through for Sts just to listen.

Now play it again for Sts to listen and number the slides. Point out that Sts will hear a click when Matt Cutts puts up a new slide.

Check answers. You might want to check Sts know the meaning of *sustainable* (= that can continue for a long time).

1 H	4 C	7 I
2 A	5 B	8 D
3 E	6 F	9 G

3 29

(script in Student's Book on *p.133*)

Matt Cutts

A few years ago I felt like I was stuck in a rut, so I decided to follow in the footsteps of the great American philosopher Morgan Spurlock, and try something new for 30 days. The idea is actually pretty simple. Think about something you've always wanted to add to your life, and try it for the next 30 days. It turns out 30 days is just about the right amount of time to add a new habit or subtract a habit, like watching the news, from your life [*click*]. There's a few things that I learned while doing these 30-day challenges. The first was, instead of the months flying by forgotten, the time was much more memorable. This was part of a challenge I did to take a picture every day for a month, [*click*] and I remember exactly where I was and what I was doing that day. I also noticed that as I started to do more and harder 30-day challenges, my self-confidence grew. I went from desk-dwelling computer nerd [*click*] to the kind of guy who bikes to work – for fun [*click*]. Even last year I ended up hiking up Mount Kilimanjaro, the highest mountain in Africa [*click*]. I would never have been that adventurous before I started my 30-day challenges. I also figured out that if you really want something badly enough, you can do anything for 30 days. Have you ever wanted to write a novel? [*click*] Every November, tens of thousands of people try to write their own 50,000-word novel, from scratch, in 30 days. It turns out all you have to do is write 1,667 words a day for a month [*click*]. So I did. By the way, the secret is not to go to sleep until you've written your words for the day. You might be sleep-deprived, but you'll finish your novel. Now, is my book the next Great American Novel? No, I wrote it in a month, it's awful. But, for the rest of my life, if I meet John Hodgman at a TED party, I don't have to say 'I'm a computer scientist'. No, no, if I want to I can say 'I'm a novelist'. So here's one last thing I'd like to mention. I learned that when I made small, sustainable changes [*click*], things I could keep doing, they were more likely to stick. There's nothing wrong with big crazy challenges, in fact, they're a ton of fun, but they're less likely to stick. When I gave up sugar for 30 days, day 31 looked like this [*click*]. So here's my question to you. What are you waiting for? I guarantee you the next 30 days are going to pass whether you like it or not. So why not think about something you've always wanted to try, and give it a shot for the next 30 days? Thanks.

Extra support

- Pause the audio each time Matt clicks on a slide for Sts to number it.

Extra idea

- If you are using an interactive whiteboard which is connected to the internet, you could go to the TED website and show Sts the talk.

Extra support

- Before doing **c**, write the following on the board:
  1 Be more active and eat healthily.
  2 Try new things – it will change your outlook on life.
  3 Do one big challenge.
- Put Sts in pairs and ask them which piece of advice Matt gives in his talk. Elicit the answer (2) and make sure Sts understand the meaning of *outlook* (= the attitude to life and the world of a particular person, group, or culture).

c Focus on the task and give Sts time to read questions 1–7, making sure they know *to subtract*, *perception*, and *glad*.

Play the audio again.

Get Sts to compare answers with a partner, and then play the audio again as necessary.

Check answers.

1 watching the news
2 Time was much more memorable.
3 He took a picture every day for a month.
4 climbing Mount Kilimanjaro and writing a novel
5 Don't go to sleep until you've written your words for the day / 1,667 words.
6 Because he can now call himself a novelist.
7 Small changes are more likely to persist.

Extra support

- If there's time, get Sts to listen again with the script on *p.133*, focusing on any new vocabulary that Sts didn't understand.

5 SPEAKING

a Focus on the task and give Sts time to think of a challenge and make notes under each heading.

Extra support

- Put some ideas on the board to help Sts to come up with a challenge, e.g.
  Travel – go to…
  Food – try…
  Book / Film – read / see…
  Sport – try…
  Bad habit – stop…

b Focus on the **Presentation tips** and go through them with the class.

Put Sts in small groups and tell them to take turns to present their challenge to their group. When each speaker has finished, the others should ask questions and offer advice if they can.

Get individual Sts to present their challenge to the class.

Extra support

- Present your own challenge to the class and answer questions at the end.

6 VOCABULARY & PRONUNCIATION

compound adjectives; main and secondary stress

a Focus on the **Compound adjectives** box and go through it with the class. They will already be familiar with compound nouns, but highlight that, unlike compound nouns, compound adjectives are very often hyphenated (compound nouns sometimes are and sometimes aren't or are written as one word). You could point out that the second word in compound adjectives is often a past participle or an *-ing* form.

Focus on question 1 and elicit the compound adjective formed by a word from each list (e.g. *second-hand*).

Now get Sts to continue individually or in pairs.

Pronunciation notes

- Sts at this level will all be aware that in multi-syllable words one syllable is stressed more strongly. However, they may not be aware of secondary stress (another syllable less emphatic than the main stressed syllable, but carrying more stress than the other syllables in the word). Secondary stress is common in many words with prefixes, e.g. *disobedient* /ˌdɪsəˈbiːdiənt/, and also in compound nouns and adjectives. Sts also learn here that unlike compound nouns, where the main stress is normally on the first word, e.g. *tin opener* /ˈtɪn əʊpnə/, with compound adjectives the main stress is often on the second word, e.g. *home-made* /ˌhəʊm ˈmeɪd/.

b 3.30 Play the audio for Sts to listen and check.

Check answers.

See script 3.30

3.30

1	second-hand	6	home-made
2	long-distance	7	air-conditioned
3	last-minute	8	high-risk
4	self-conscious	9	narrow-minded
5	worn-out	10	well-behaved

c Focus on the **Fine-tuning your pronunciation: main stress and secondary stress** box and go through it with the class.

Focus on the question and then play the audio again.

Check the answer.

In compound adjectives both words are stressed although the main stress is usually on the second word, e.g. second-hand.
Air-conditioned has the stress on the first word.

Put Sts in pairs and get them to ask and answer questions 1–10 in **a**, giving examples.

Monitor and help where necessary.

Get some feedback.

d Focus on the task and set a time limit for Sts to match the adjectives with the nouns.

e 3.31 Play the audio for Sts to listen and check.

Check answers, making sure Sts know the meaning of all the collocations. Elicit that *hands-free*, *feel-good*, *ground-breaking*, *labour-saving*, and *life-changing* have the main stress on the first word, and the others on the second word.

See script 3.31

3.31

1 a hands-free phone
2 a dead-end job
3 a feel-good movie
4 ground-breaking research
5 a high-pitched voice
6 a labour-saving device
7 high-heeled shoes
8 a low-cost airline
9 eco-friendly detergent
10 a life-changing experience

Now give Sts time to write three questions using a compound adjective from **a** or **d** in each.

Monitor and help.

Get Sts to first ask you some of them and then ask each other.

G conditional sentences
V phones and technology; adjectives + prepositions
P /æ/ and /ʌ/

6B Can't give it up

Lesson plan

The topic of this lesson is behavioural addictions and obsessions, such as being addicted to shopping. Alcohol or substance addiction have not been included as these may be sensitive or even taboo subjects in some teaching situations.

Sts begin by studying vocabulary related to phones and technology. This is followed by a pronunciation focus on the minimal pairs /æ/ and /ʌ/. Sts then read an article by a journalist who found himself without his mobile phone for an afternoon, and the effect this had on him. They then discuss the implications of dependence on mobile phones. The grammar focus revises conditional sentences, and introduces mixed conditionals and alternatives to *if*, such as *supposing* and *provided that*, etc.

In the second half of the lesson Sts do some work on dependent prepositions after adjectives, e.g. *addicted to*, *hooked on*. They then listen to an American doctor talking about addictions and how to deal with them. In Speaking Sts talk about themselves or people they know who have behavioural addictions. The writing section is about presenting a balanced argument in a discursive essay. The lesson ends with the song *Under the Influence*.

STUDY LINK
- **Workbook** 6B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** conditional sentences *p.173*
- **Communicative** Case studies *p.199* (instructions *p.185*)
- **Vocabulary** Phones and technology *p.220* (instructions *p.210*)
- **Song** *Under the Influence p.236* (instructions *p.229*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.58* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Elicit / explain that Carrie Underwood (1983–) is an American country music singer and actress. She won *American Idol*, a popular TV talent show, in 2005.
- Get Sts to discuss with a partner what they think the quote says about Carrie's life and whether she's serious or not.
- Open the discussion to the whole class and elicit ideas and opinions.

1 VOCABULARY phones and technology

a Focus on the questions and make sure Sts know the meaning of *upgrade*.

Put Sts in pairs and get them to ask and answer the questions.

Get some feedback from individual Sts.

Extra idea

- You could tell Sts to show their apps to their partner if they want to. Make sure they explain them in English. You could also find out from the class which three apps they find the most useful.

b Tell Sts to go to **Vocabulary Bank *Phones and technology*** on *p.167*.

Focus on **1 Collocations** and get Sts to do **a** individually or in pairs.

3 32 Now focus on **b**. Play the audio for Sts to listen and check. If both collocations are possible, Sts will hear the sentence with each collocation.

Check answers. You may want to model and drill the pronunciation of some of these words, e.g. *engaged*.

2 give	4 ✓	6 missed	8 ✓ signal
3 make	5 ✓	7 ✓	

Highlight that in British English you can use either *engaged* or *busy*, but in US English only *busy* is used.

3 32
Phones and technology
Collocations
1 I need to charge my phone – the battery's very low.
2 Can you give me a call this afternoon?
3 I need to make a few calls now. I'll get back to you later.
4 Do you want my mobile number or my landline?
Do you want my mobile number or my home phone?
5 I've been calling Tom on his mobile, but it's engaged all the time.
I've been calling Tom on his mobile, but it's busy all the time.
6 I know he's been trying to call me all day because I have three missed calls from him.
7 You have reached the voicemail for 555 4890. Please leave a message after the tone.
You have reached the voicemail for 555 4890. Please leave a message after the beep.
8 In some English villages the reception isn't very good and people can't get a good signal for their mobile phones.
In some English villages the coverage isn't very good and people can't get a good signal for their mobile phones.

Focus on **2 Phrasal verbs** and get Sts to do **a** individually or in pairs.

3 33 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. You may want to model and drill the pronunciation of some of these words, e.g. *scroll down*.

2	cut off	7	put...through
3	top up	8	log in
4	run out	9	free up
5	get through	10	scroll down
6	speak up		

3 33

Phrasal verbs

1 Sorry, I have to hang up now. My flight's about to board.
2 We were Skyping, but then we were suddenly cut off in the middle of the conversation.
3 My mobile is pay-as-you-go, so I have to remember to top up my credit from time to time.
4 I'm not sure if I'll be able to print the whole document as the black ink is about to run out.
5 I tried calling her office, but I couldn't get through. The lines were permanently busy.
6 Sorry, I can't hear you very well. Could you speak up a little?
7 If you hold, I'll put you through to the accounts department.
8 If you already have an account with us, log in with your username and password.
9 I need to delete some files to free up more space on the hard drive.
10 If you scroll down the page, you'll see the attachment at the bottom.

Focus on **3 Similar but different** and get Sts to do the exercise in pairs.

Check answers. Sts may know more than you do, so get them to explain the words. You may want to model and drill the pronunciation of some of these words, e.g. *Wi-fi*.

1 ***A screen*** is the flat surface at the front of a computer, or other electronic device, on which you see pictures or information; ***a touch screen*** is a screen which allows you to give instructions by touching areas on it.
2 ***A keypad*** is a small set of buttons with numbers on, e.g. on a phone or a cash machine; ***a keyboard*** is the set of keys for writing on a computer, a tablet, etc.
3 ***A password*** is a series of letters, numbers, and symbols that you must type into a computer or computer system in order to be able to use it; ***a passcode*** is a combination of numbers that allows you to unlock an electronic device and use it.
4 ***Your contacts*** are all the people in your address book on your phone or email account; ***your settings*** are the controls to personalize your electronic devices and programs, e.g. the ringtone on your mobile.
5 ***Broadband*** is a fast way of connecting a computer to the internet; ***Wi-fi*** is a system using radio waves which distributes a broadband signal to computers and other devices.
6 ***A netbook*** is a small laptop computer, designed especially for using the internet and email; ***a tablet*** is a small computer with a large touch screen and without a physical keyboard.
7 ***An update*** is the most recent improvement to a computer program that is sent to users of the program; ***a pop-up*** can be a list of choices that is shown on a computer screen when the user requests it (e.g. a pop-up menu) or a new window that opens on a computer screen in front of what you are working on.
8 ***A cookie*** is a computer file with information about the user in it that is sent to a website each time a particular person uses that website; ***a virus*** is a computer program, normally hidden or disguised as harmless that is designed to cause faults, or steal or destroy data.
9 ***Streaming*** is the activity of listening to or watching sound or video 'live' on the internet and no data stays on your device; ***downloading*** is copying or moving programs or information into a computer's memory, especially from the internet or a larger computer.

Finally, focus on the **Tip** and go through it with the class. Encourage your Sts to put it into practice!

Tell Sts to go back to the main lesson **6B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

2 PRONUNCIATION /æ/ and /ʌ/

Pronunciation notes

- This exercise gives Sts the opportunity to fine-tune their pronunciation of two vowel sounds, which may still cause problems even at an advanced level.
- The /æ/ sound can only be spelt by the letter *a*, usually between consonants, e.g. *bag*, *clap*; however, the /ʌ/ sound can be spelt in different ways, most commonly by the letter *u* between consonants, e.g. *bus*, but also by *o*, e.g. *son*, the letters *ou*, e.g. *touch*, or *oo*, e.g. *blood*. Many Sts find it hard to hear the difference between these sounds and this can cause communication problems, as there are several common words or verb forms where the only difference is these vowel sounds. Getting Sts to focus on your mouth position (wider for the /æ/ sound) may also help.

a 3 34 Focus on the **Fine-tuning your pronunciation: /æ/ and /ʌ/** box and go through with the class.

Focus on the instructions and give Sts time to look at all the words in the list. You could encourage them to say the words out loud to themselves as they read them.

Play the audio once the whole way through for Sts just to listen.

3 34
See the words in the Student's Book on *p.58*

b 3 35 Focus on the instructions and make it clear that this time Sts are going to hear one of the words or phrases in a sentence.

Play the audio once the whole way through.

Check answers.

1	rung	5	run out
2	up	6	match
3	hung up	7	truck
4	cat		

3 35
1 She's rung twice.
2 What's up?
3 They hung up.
4 What a horrible cat!
5 The printer's run out of paper.
6 She's no match for him.
7 There was a truck in the middle of the road.

c Get Sts to practise saying the sentences with a partner. Encourage them to try to say them quite fast, linking words where appropriate and concentrating on the two highlighted vowel sounds.

Extra support

- Say each sentence first and get Sts to repeat after you. Then put Sts in pairs and get them to practise saying them.

3 READING & SPEAKING

a Do this as an open-class activity and elicit how Sts would feel and how their evening might be affected.

b Focus on the task and the article. Go through the **Glossary** with the class and then set a time limit for Sts to read the article once and tick what the journalist did.

Check answers.

Sts should have ticked:
He agreed to meet near where his friend lived.
He changed into his gym clothes.
He went to Battersea on foot.
He thought about what he was going to eat at the pub.
He felt self-conscious while he was waiting outside for his friend.
He waited for some time, but then gave up.
He regretted having missed the pub food.

c Focus on the task and get Sts to read the article again and complete the gaps with phrases A–H.

Get Sts to compare with a partner and then check answers.

1 G	3 A	5 E	7 B
2 H	4 D	6 C	

LEXIS IN CONTEXT

d Focus on the first phrase and get Sts to look at it in context. Then elicit what the author meant (*do the right thing*).

Then get Sts to continue in pairs using the context to work out the meaning of the other phrases.

Check answers.

2 putting on my gym clothes
3 using my long, fast walk as a reason
4 although it is a place that sells expensive, good quality pies
5 the situation (waiting for my friend) becomes unbearable / impossible in the end
6 eating everything in my fridge as fast as possible
7 impossible to believe
8 not a definite agreement, but the beginning of a discussion

Finally, deal with any vocabulary problems that arose.

e Put Sts in pairs and get them to ask and answer the questions, giving as much information as possible.

Get some feedback for each question.

4 GRAMMAR conditional sentences

a Focus on the task and give Sts time to match the sentence halves.

Check answers.

1 C	3 E	5 D
2 F	4 B	6 A

b Focus on the questions and give Sts time in pairs to answer them.

Check answers.

Refer to present or future situations:
2 is a mixed conditional (a combination of a second and a third conditional). It refers to a hypothetical situation in the present (*If my laptop wasn't so new*) and the consequence it had on the past (*I wouldn't have bothered to get it repaired*). *If my laptop wasn't* could also be *If my laptop weren't* with no change of meaning.

3 is a first conditional (*if* + present simple, *will / going to* + infinitive). It is used to talk about a possible present or future situation and its result.

4 and 5 are second conditionals (*if* + past simple, *would* + infinitive). They are used to talk about hypothetical or improbable situations in the present / future, and their consequences.

Refer to past situations:
1 and 6 are third conditionals (*if* + past perfect, *would have* + past participle). They are used to talk about hypothetical situations in the past and their consequences.

Elicit that in 2 the *if*-clause is like a second conditional (because it refers to the present) and the other clause is like a third conditional (because it refers to the past), but that mixed conditionals can also work the other way round, e.g. *If I hadn't passed all my exams* (3rd conditional, a hypothesis about the past), *I wouldn't be feeling so relaxed.* (the consequence in the present).

c Tell Sts to go to **Grammar Bank 6B** on *p.151*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries. In the section on **real and unreal** conditionals, you could point out that *would have* can be contracted as *'d have* or *would've*, e.g. *I'd have | I would've told you if I'd known.*

Additional grammar notes

- Sts should be familiar by now with the two standard forms of unreal conditions, i.e. 2nd and 3rd conditionals, even though they may still make mistakes with the forms when speaking. It is worth reminding them that continuous forms (past continuous or past perfect continuous) can also be used in the *if*-clause, e.g. *If it was snowing now, I would leave work early.*
- Mixed conditionals are much less common than standard conditionals, but Sts still need some practice in this area.
- One area not covered here is other types of inversion in conditionals, e.g. *Should you wish to…, Were I to…*

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 ✓
2 if the camp wasn't / weren't so crowded
3 ✓
4 ✓
5 if she hadn't got injured last month
6 ✓
7 They would have got divorced ages ago
8 If the storm hadn't been at night
9 ✓
10 if I'd known I was going to have so many problems with it

b

1	provided / providing	6	whether
2	Even	7	even
3	long	8	Supposing
4	Had	9	whether
5	on	10	Had

Tell Sts to go back to the main lesson **6B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

d Focus on the task and give Sts time to finish the sentences so they are true for them.

Monitor and correct any errors with conditional sentences.

Put Sts in pairs and get them to compare sentences.

Elicit some sentences from the class and find out if any Sts finished the sentences in a similar way.

5 VOCABULARY adjectives + prepositions

a Focus on the **Adjectives + prepositions** box and go through it with the class.

Give Sts time to complete the **Prepositions** column. Make sure they do not write the prepositions in the sentences.

b 3.36 Play the audio for Sts to listen and check.

Check answers.

2	on	5	of	8	on
3	with	6	on	9	with
4	to	7	of	10	to

3.36
1 A lot of young people are addicted to social networking.
2 Many 30-year-olds are still dependent on their parents.
3 People are totally fed up with the number of reality shows on TV.
4 Older people aren't as open to new ideas as younger people are.
5 People are sick of being bombarded with depressing news.
6 A lot of people are hooked on American TV series.
7 As a nation we are very proud of our sporting achievements.
8 Couples are not as keen on getting married as they used to be.
9 A lot of people are obsessed with celebrities and their lifestyles.
10 People are usually very kind and helpful to foreign tourists.

c Get Sts to test themselves by covering the **Prepositions** column and saying the sentences with the prepositions.

d Focus on the first sentence in **a** and ask Sts if they think it is true for their country, and elicit examples.

Then put Sts in pairs and get them to continue with the other sentences.

Get some feedback from the class.

Tell Sts that they can find a list of dependent prepositions on *p.172* of the Student's Book. This includes adjectives + prepositions, verbs + prepositions, and nouns + prepositions.

6 LISTENING

a Focus on the task and explain / elicit the meaning of the title, *Hooked* (= enjoying sth very much, so that you want to do it, see it, etc. as much as possible).

Give Sts time to read the website and then deal with any vocabulary problems that arose.

Put Sts in pairs and get them to look at each picture and discuss the two questions.

Check answers to question 1 and elicit ideas for question 2.

The people are addicted to the following:
1 the internet
2 food
3 cosmetic surgery (just about improving appearance, not medical need)
4 the gym
5 risk sports
6 video games
7 shopping

Extra idea

- Before you do **a**, with books closed, ask Sts what gadgets, apart from mobile phones, or activities they think people are addicted to or obsessed with in the 21st century. Then get Sts to open their books and look at the photos – are the addictions they mentioned there?

b Focus on the task. Sts could do this in pairs or as an open-class activity.

If Sts worked in pairs, you could ask if Sts know the meaning of any of the words or expressions and how to pronounce them.

c 3.37 Play the audio, pausing after each sentence for Sts to listen and check.

After each sentence, elicit the pronunciation and meaning of the word or expression.

For the definitions see script 3.37

dopamine /ˈdəʊpəmiːn/
withdrawal /wɪðˈdrɔːəl/
wean /wiːn/
nicotine /ˈnɪkətiːn/
relapse /ˈriːlæps/

3 37

1 'Dopamine' is a chemical in the brain which makes you feel good.
2 'To quit a substance or a behaviour' means to stop taking it or doing it.
3 'Withdrawal symptoms' are the unpleasant effects of giving up something you're addicted to.
4 'To wean somebody off something' means to slowly help somebody to stop taking or doing something, for example, when a baby is a few months old, he or she is slowly weaned off a diet of just milk and starts eating normal food.
5 'A life-threatening condition' is a medical condition which could cause death.
6 'To go cold turkey' means to stop an addictive behaviour very abruptly, for example, when a heavy smoker decides to just stop smoking and never has another cigarette.
7 'Nicotine patches' are a kind of plaster which people use to try to stop smoking. They are stuck on the skin and release nicotine into the body.
8 'To have counselling' means to get professional advice about a problem, for example, marriage guidance counselling.
9 'To have a relapse' means to become ill again after having previously improved.

d Focus on statements 1–8 and make sure Sts understand them.

Put Sts in small groups and get them to discuss each statement.

Monitor and help.

Get some feedback from various groups.

e 3 38 Focus on the instructions and make sure Sts understand that they are marking statements 1–8 in **d**.

Play the audio once the whole way through for Sts to listen and complete the task.

Get Sts to compare with a partner and then play the audio again. You could pause the audio after each question has been answered to give Sts time to think.

Check answers.

1 T
2 T
3 F (Their first reaction is anger, depression, unhappiness.)
4 T
5 F (It depends on the addiction.)
6 T
7 F (For some people going cold turkey is the best solution.)
8 T

3 38

(script in Student's Book on *p.133*)
I = Interviewer, D = Doctor Stork

I Can you begin by explaining exactly what an addiction is?
D I think we often think of addiction as being something like an illegal drug, but the truth is you can be addicted to a lot of things – wine, fatty, sugary foods, it could be drugs but it could be a whole host of other things. What's happening in your brain's pleasure centres, is that whenever you do this thing, it rewards you, you get a flood of dopamine in your brain's pleasure centres. And over time you start having more and more dopamine. Well, the brain responds to that in an interesting way. All this dopamine in your brain, just like with the radio when it's turned up too loud, your brain turns down the volume. So if you've been drinking too much, eating too much, your brain actually turns down the volume, so you have to drink even more or eat even more just to get back to your normal state.
I So what does that mean for someone who's addicted to something and wants to give it up?
D Well, have you ever noticed how people, when they quit a substance, or a behaviour, they're angry, they're depressed, they're unhappy? The reason is because their brains rely on the 'drug' to make them not only feel good, but to stop them from feeling bad. So this is all a matter of reward centres in the brain, and when you become addicted to a behaviour you are just trying to get that pleasurable feeling, to not feel so bad any more. And that's why it's so difficult to give up because once you're addicted it's so hard to stop.
I If someone wants to give up an addiction, would you recommend that they went cold turkey?
D Well, it depends on what they're addicted to, and it also depends on the person. If you're a true alcoholic, to the point where when you stop taking in alcohol you develop severe withdrawal symptoms like seizures or something called delirium tremens, that is a life-threatening condition, so in the hospital we will give people medicines to almost mimic alcohol in the body and slowly wean them off it. They couldn't go cold turkey without it being a serious risk. But food addiction, you know, if you're addicted to fatty and sugary foods, you can't stop eating food, but you can quit that kind of food cold turkey. There's not going to be any problem in your body from doing that. And for some people stopping smoking cold turkey is the best way to do it, but other people may be dependent on nicotine patches or gum for a while, or some other substitute.
I I see. What other kind of treatment do addicts need?
D The best treatment options are multi-pronged, so you may need counselling, and sometimes you may need medication, and it's also vital if you can get support from your family, because these addictive personalities, they tend to push the limits, and they need all the help they can get not to have a relapse, fall back into their bad habits.
I Doctor Stork, thank you very much.

Extra support

- If there's time, get Sts to listen again with the script on *p.133*, focusing on any new vocabulary that Sts didn't understand.

f Do this as an open-class activity and tell the class if you know someone affected by one of the addictions in the photos or to any other kind of behaviour.

7 SPEAKING

a Do this as an open-class activity.

Elicit answers.

Being *addicted to* or *hooked on something* suggests a physical or psychological dependence, and an inability to stop (e.g. *I'm completely addicted to chocolate biscuits*) whereas being *obsessed with something* means thinking about it all the time (e.g. *Our seven-year-old is obsessed with Manchester United*). Sometimes the difference is small, e.g. *She's addicted to / obsessed with her new smartphone* are both possible.

b Focus on the task and make sure Sts know what *a tweet* is (= a message sent using the Twitter social networking service).

Put Sts in pairs and get them to discuss the meaning of the highlighted phrases.

Check answers.

1 She goes on and on = She talks continuously
2 I've got a bit of an obsession = I think about it all the time
3 she keeps checking it = she looks at it all the time
4 I just can't help it = I can't avoid doing it
5 absolutely fanatical = extremely enthusiastic
6 has a thing about = has an obsession with

c Focus on the task and give Sts time to think about themselves or people they know before they start. Stress that it can be a mild obsession.

Demonstrate the activity by talking about a person you know, or about yourself if you have an obsession you don't mind talking about!

Divide Sts into small groups and get them to talk about themselves or people they know. Remind them to try to use some of the phrases from **b**.

Monitor, looking out especially for any mistakes with prepositions.

Get some feedback by asking the groups about any unusual obsessions that came up.

8 WRITING a discursive essay (1)

In this lesson the focus is on writing a discursive essay. These are generally of two types, either a 'balanced argument' essay, where Sts are expected to give both sides of an argument and draw a conclusion, or an 'opinion' essay, where Sts decide whether they agree with a statement or not and give their reasons. The 'opinion' essay is focused on in **8B**. The writing skills focus here is on the content of introductory and concluding paragraphs, and there is a **Useful language** focus on expressing the main points in an argument, adding supporting information, describing cause and effect, and weighing up arguments.

Tell Sts to go to **Writing** ***A discursive essay*** **(1)** on *p.118*.

ANALYSING A MODEL TEXT

a Focus on the text type (a discursive essay: a balanced argument). Tell Sts that when they are asked to write an essay it is normally one of two types, either giving a balanced argument, i.e. showing the pros and cons of something, or giving their own opinion clearly in favour of or against a particular statement. Point out that the latter kind of discursive essay will be focused on in File 8.

You should highlight that although some essay titles make it clear which type of essay is required, some titles allow Sts to decide for themselves which type they wish to write.

Focus on the **Key success factors** and go through them with the class.

Focus on the task and get Sts, in pairs, to discuss arguments for and against smartphones. They should then choose three arguments for smartphones and three against, and put them in order of importance.

Get feedback and write the arguments up on the board in two columns.

b Focus on the task and main sections of the essay.

Get Sts to read it quickly and check the arguments against the ones on the board.

Elicit that the main argument is given at the beginning of the 'in favour' section, and at the end of the 'against' section.

c Focus on the task and introductions and conclusions.

Get Sts to first read the **Introductions and conclusions** box, then choose individually which introduction they think is the best, and then to compare with a partner.

Then get them to do the same with the conclusions.

Check answers, getting Sts to explain why.

The best introduction is the first one. It introduces the topic as specified in the title, and engages the reader's attention by posing the relevant question. Introduction 2 is less suitable as all it does is spell out the structure of the essay, and introduction 3 doesn't address the topic as stated in the title, but appears to be more of an introduction to an essay on our lives before the invention of the smartphone.

The third conclusion is the best for the essay as it sums up what has been said and gives the writer's overall opinion. Conclusion 1 is not appropriate because it comes down in favour of smartphones, which does not reflect the aim or content of the essay, and conclusion 2 is the same. It also includes a specific argument not mentioned in the rest of the essay.

USEFUL LANGUAGE

d Focus on the task and give Sts time to complete the phrases individually or in pairs. Stress that not all the phrases are in the model essay.

Check answers.

1	benefit	7	only
2	importantly	8	favour
3	disadvantage	9	whole
4	drawback	10	balance
5	addition	11	All...all
6	more	12	considered

Remind Sts that these phrases are all useful for writing this kind of essay.

PLANNING WHAT TO WRITE

a Focus on the task. Tell Sts, in pairs, to choose one of the titles and brainstorm the pros and cons.

Get feedback by writing the titles on the board and then eliciting all the points for and against.

Then elicit from the class which they think are the most important arguments on each side (they don't have to agree).

b Set a time limit of about ten minutes for Sts to write their introductory paragraphs.

c Tell Sts to compare their introduction with the partner they worked with in **a** and to write a final version together.

Extra idea

- You could get all pairs who have chosen the first essay to read out their paragraphs and for the class to vote for the best one, and then do the same for the second title.

Finally, go through the **Tips** with the class.

WRITING

Go through the instructions, and set the writing for homework.

9 3 39 SONG *Under the Influence* ♫

This song was originally made famous by American singer / actress Elle King in 2015. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.236*.

3 39 Available as MP3 on CD3

Under the Influence

Just another morning
With shaky hands, pounding head
I guess I did it again
Try to leave, but I can't stand
Start to think that I'm better off dead
I'm sick of this condition
Your kiss is my addiction
I can tell you cast a spell that knows no moderation
It's dangerous, the things we do

Chorus

Under the influence, I got no defence
It might be criminal, but still I just can't quit
Under the influence, I'll take the consequence
Well if it's poisonous, let it take my last breath

Under the influence

Temptation, creeping up on me
Gets under my skin, won't let me be
Haunt my days and haunt my sleep, viciously unrelenting
Oh, lay down again
Oh, give in again
And oh, feel good again
Begging for another beautiful sin
It's dangerous, the things we do

Chorus

Under the influence, the walls are closing in
It's inevitable, but I can't see him
leaving out the destruction of your love
Oh, oh
Under the influence, I'll take the consequence
Well if it's poisonous, let it take my last breath

Chorus

Under the influence (x3)

5&6 Revise and Check

For instructions on how to use these pages, see *p.43*.

STUDY LINK
- **iTutor**

Test and Assessment CD-ROMs

- **Quick Test 6**
- **File Test 6**

GRAMMAR

a 1 c 2 b 3 a 4 b 5 b 6 a 7 b 8 c 9 a 10 c

b
1 to be spending
2 started
3 to learn
4 travelling
5 pay
6 doesn't mind
7 would...win
8 hadn't been wearing
9 Had...told
10 wouldn't / couldn't live / wouldn't be living

VOCABULARY

a
1 with
2 behind
3 out
4 for
5 by
6 on
7 at
8 about

b
1 cost
2 loaded
3 Fares
4 bucks
5 a mortgage
6 income
7 budget
8 donation

c
1 minded
2 self
3 hand
4 worn
5 behaved
6 life
7 home

d
1 cut
2 get
3 speak
4 proud
5 hooked
6 addicted
7 keen

CAN YOU UNDERSTAND THIS TEXT?

a They both stay calm and don't take their work home.

b 1 a 2 c 3 b 4 a 5 b 6 c 7 b 8 b 9 a 10 b

VIDEO CAN YOU UNDERSTAND THIS FILM?

3 40

1 public speaking
2 clearly...confidently
3 London; 1904
4 same skills
5 think, breathe, speak
6 interesting feedback
7 body language
8 make...impact
9 positive note
10 grow...confidence

3 40 Available as MP3 on CD3

A Short Film on giving presentations

Hi, I'm Louise. I work for a local newspaper here in London. I love writing and I really enjoy interviewing, but there's one thing about my job I really hate – and that's public speaking.

The problem is that no matter what work you do, speaking in public is almost impossible to avoid. These days, most roles require communication skills. From small presentations to big conference speeches, you need to be able to deliver a message clearly and confidently.

But for people like me this isn't easy. I find speaking in public terrifying. I become tense and nervous and find it very difficult to relax. So that's why I've come here – to the Royal Academy of Dramatic Art.

RADA first opened in the Haymarket in London in 1904. It offers training for theatre specialists, including actors, stage managers, directors, and designers. It has become one of the most famous acting schools in the world and some of the entertainment industry's biggest names have studied here.

But what am I doing here? Well, it's about time I overcame my fear of public speaking, and to do this I need to become a good actor.

After all, actors and public speakers use a lot of the same skills. Both should tell a story and both should engage an audience. Because of this, RADA run several public speaking courses. I've come here to develop an actor's approach to speaking effectively and Sandie – an actor for over 30 years – is going to show me the way.

The RADA approach to public speaking can be summarized in three words – think, breathe, speak. First, we're going to focus on the 'think' part.

At this stage, you talk through your concerns and set an objective for the session. Then you give a presentation in your usual style, and get some interesting feedback from Sandie.

If you can get your body language right, it will help your breathing and controlling your breath is central to good public speaking.

You learn to relax and find the power behind the voice through warm-up and breathing exercises.

Once you have mastered the thought and the breath you can finally speak. But this isn't as easy as it sounds.

It isn't always easy to speak naturally, but finally – after a lot of practice – the words start to flow. Now I can try a full paragraph.

You have to make an impact from the beginning, and Sandie gives you the A-B-C-D of the perfect opening.

And it's just as important to end on a positive note.

Speaking and communicating are two very different things, and communicating effectively takes skill, perseverance, and lots of hard work. Unfortunately it isn't as easy as just reading the right words; you need to tell the story, too. But if you can do this you will draw in your audience, and as they relax, you'll relax, too.

I still feel nervous about speaking in front of people, but at RADA I enjoyed public speaking for the first time, and the more I enjoyed it, the better I became. And that's what the RADA technique is all about. It gives you the skills to grow in confidence so, like an actor, you can face your audience with assurance rather than fear.

G permission, obligation, and necessity
V word formation: prefixes
P intonation and linking in exclamations

7A Quite interesting

Lesson plan

The topic of this lesson is control.

In the first half the angle of the topic is about control in education, and Sts find out through a listening about the QI phenomenon, a TV quiz programme and series of books based on principles which the authors think should be applied to education, e.g. giving children control over their learning. The pronunciation focus is on intonation and linking in exclamations such as *How ridiculous!* The vocabulary focus is on word formation, adding prefixes to change the meaning of a word, e.g. *bilingual*, *anti-smoking*, etc.

The second half of the lesson focuses on the absurdity of some health and safety rules in the UK. Sts read a review of a book, *In the Interests of Safety*, which discusses rules which we should or shouldn't have to follow nowadays. Sts then go into the grammar, which is on modal verbs and other expressions used to talk about permission, obligation, and necessity. They put the grammar into practice discussing the advantages or disadvantages of possible laws. The lesson ends with Sts writing a report.

STUDY LINK
- **Workbook** 7A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** permission, obligation, and necessity *p.174*
- **Communicative** Let's change the rules *p.200* (instructions *p.185*)
- **Vocabulary** Prefixes *p.221* (instructions *p.210*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.64* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Thomas Edison (1847–1931) was an American inventor and businessman. Elicit some of the products he developed (e.g. the telegraph, the electric light bulb, alkaline storage batteries, and the motion picture camera – all of which have had a huge impact on modern life).
- Explain / elicit the use of *ain't* (short for *aren't*) and the double negative.
- Get Sts to discuss the quote in pairs or do it as an open-class activity.

1 LISTENING & SPEAKING

a Put Sts in pairs and get them to discuss the questions.

Get some feedback from the class. You could find out with a show of hands which was the most / least popular subject. Find out if there is a consensus as to why. Also elicit other subjects Sts really didn't enjoy and ask why.

b Focus on the task and the quiz. Set a time limit for Sts to answer the questions.

! If Sts ask what QI stands for, tell them they will find out later in the listening.

c When the time limit is up, put Sts in pairs, **A** and **B**, and tell them to go to **Communication *QI quiz***, **A** on *p.107*, **B** on *p.110*. They will each find detailed answers to half of the questions, which they then tell each other.

Get feedback to find out which pairs answered the most questions correctly, and which answers surprised Sts.

d 4 2 Focus on the task. Some Sts may know about *QI* as the books have been translated into several languages.

Give Sts time to read questions 1–5.

Play the audio once the whole way through for Sts to try to answer the questions.

Get Sts to compare with a partner and then play the audio again. You could pause the audio where spaces have been inserted into the script to give Sts more time.

Check answers.

1. Because it stands for *Quite Interesting* and the writers think all facts are interesting. It is also IQ backwards (IQ = intelligence quotient, the numerical measurement of sb's intelligence).
2. Everything you think you know is probably wrong, and everything is interesting.
3. You are more likely to be killed by an asteroid than by lightning; Julius Caesar was not born by Caesarean section.
4. That human beings, especially children, are naturally curious and want to learn.
5. Schools can make an interesting subject boring by making children memorize facts, and if children are forced to learn something, they will probably be less successful.

4 2
(script in Student's Book on *p.133*)
Why is it that so many children don't seem to learn anything at school? A TV producer-turned-writer has come up with some very revolutionary ideas.
A few years ago TV producer John Lloyd thought up a formula for a new quiz show. The show is called *QI*, which stands for 'Quite Interesting', and which is also IQ backwards. It's a comedy quiz hosted by actor Stephen Fry, where panellists have to answer unusual general knowledge questions, and it is perhaps surprising that it's particularly popular among 15 to 25 year olds. Along with co-author John Mitchinson, Lloyd has since written a number of *QI* books, for example, *The Book of General Ignorance*, and these have also been incredibly successful.
Lloyd's basic principle is very simple: everything you think you know is probably wrong, and everything is interesting. *The QI Book of General Ignorance*, for example, poses 240 questions, all of which reveal surprising answers. So we learn, for example, that you are more likely to be killed by an asteroid than by lightning, or that Julius Caesar was not, in fact, born by Caesarian section.
The popularity of these books proves Lloyd's other thesis: that human beings, and children in particular, are naturally curious and have a desire to learn. And this, he believes, has several implications for education. According to Lloyd and Mitchinson, there are two reasons why children, in spite of being curious, tend to do badly at school. Firstly, even the best schools can take a fascinating subject, such as electricity or classical civilization, and make it boring, by turning it into facts which have to be learnt by heart and then regurgitated for exams. Secondly, *QI*'s popularity seems to prove that learning takes place most effectively when it's done voluntarily. The same teenagers who will happily choose to read a QI book will often sit at the back of a geography class and go to sleep, or worse still, disrupt the rest of the class.

e 4 3 Focus on the task and give Sts time to read the gapped suggestions.

Play the audio once the whole way through for Sts to listen and complete the gaps.

Get Sts to compare with a partner. Play again if necessary.

Check answers.

1 play...work
2 children themselves
3 when...how
4 theory...practice
5 stop dead

4 3
(script in Student's Book on *p.134*)
So how could we change our schools so that children would enjoy learning? What would a '*QI* school' be like? These are Lloyd and Mitchinson's basic suggestions.
The first principle is that education should be more play than work. The more learning involves things like story-telling and making things, the more interested children will become.
Secondly, they believe that the best people to control what children learn are the children themselves. Children should be encouraged to follow their curiosity. They will end up learning to read, for example, because they want to, in order to read about something they are interested in.
Thirdly, they argue that children should also be in control of when and how they learn. The *QI* school would not be compulsory, so pupils wouldn't have to go if they didn't want to, and there would be no exams. There would only be projects, or goals that children set themselves with the teacher helping them. So a project could be something like making a film or building a chair.
Fourthly, there should never be theory without practice. You can't learn about vegetables and what kind of plants they are from books and pictures; you need to go and plant them and watch them grow.
The fifth and last point Lloyd and Mitchinson make is that there's no reason why school has to stop dead at 17 or 18. The *QI* school would be a place where you would be able to carry on learning all your life, a mini university where the young and old could continue to find out about all the things they are naturally curious about.

f Tell Sts they are going to listen to the audio again and this time they need to make notes of the reasons for each suggestion.

Play the audio again, pausing after each suggestion to give Sts time to write.

Get Sts to compare with a partner and then check answers.

1 Because learning should never feel like hard work.
2 Because if they follow their curiosity, they will learn things because they are interested in them.
3 Because children shouldn't be made to go to school every day if they don't want to. There wouldn't be any exams, only projects chosen by the children.
4 Because children would learn all theories through practical activities.
5 Because there should be no official school leaving age. Young and old could continue to learn together.

Extra support

- If there's time, get Sts to listen again with the scripts on *pp.133–134*, focusing on any new vocabulary that Sts didn't understand.

g Get Sts to discuss the suggestions in pairs, small groups, or as a whole class.

If Sts worked in pairs or small groups, elicit some opinions.

Finally, ask Sts if they have any suggestions to improve learning in schools.

Extra support

- You could write on the board:
  DO YOU THINK IT'S A GOOD IDEA? WHY (NOT)?
  DO YOU THINK IT'S PRACTICAL? WHY (NOT)?
  and get Sts to answer the two questions for each suggestion.
- Get feedback by finding out which of the suggestions Sts both agree with and think could be put into practice, eliciting reasons.

2 PRONUNCIATION intonation and linking in exclamations

Pronunciation notes

- When we make an exclamation, e.g. using *How* + adjective or *What* + adjective + noun, we usually give the adjective extra emphasis, with a rise-fall intonation. It is important to get the intonation right, because if the adjective is said with a flat or falling tone, it could sound as if you are uninterested or even being sarcastic.
- In many of these exclamations the words are linked together (see **Pronunciation notes** in **5A**). Here Sts also learn that when a word ending in *w*, such as *how*, is followed by a word beginning with a vowel sound, a /w/ sound is inserted between the two words.

a 4.4 Focus on the task, making sure Sts know what *an exclamation* is.

Play the audio, pausing for Sts to write down **B**'s exclamations. Play the audio again as necessary.

Check answers and write the exclamations on the board.

See the exclamations in **bold** in script 4.4

4.4
1
A Did you know that America was named after a British merchant called Richard Ameryk?
B **How interesting**! I'd always wondered where the name came from.
2
A Lloyd and Mitchinson think that school shouldn't be compulsory.
B **What a ridiculous idea**! If it wasn't compulsory, no one would ever go.

b Focus on the task and the questions.

Now play the dialogues again for Sts to listen.

Get Sts to discuss what they think and then check answers.

1 The adjective has extra stress. The intonation is more exaggerated, with extra stress on the stressed syllable.
2 The /w/ sound is added because *interesting* begins with a vowel, and when a word ending in *w* is followed by a word beginning in a vowel, the words are linked and a /w/ sound is inserted between them.

Extra support

- A lot of Sts (and even teachers) find it difficult to identify intonation patterns. If this is the case with your Sts, just focus on getting them to copy the pattern by playing the audio for them to repeat.

c Give Sts time to practise saying the exclamations with a partner.

Monitor and encourage them to get the right intonation.

d Sit Sts in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication *What a ridiculous idea!***, **A** on *p.107*, **B** on *p.110*.

Go through the instructions. Highlight that they can use *How* / *What* + any adjective or noun phrases they like, e.g. *How awful! What a pity!*, not only the ones they have just practised.

Demonstrate the activity. Invent a piece of news, which should elicit one of the exclamations they have just practised. Tell it to them as convincingly as you can (*Did you know that…?*) and elicit an exclamation.

Get Sts to continue in pairs.

Tell Sts to go back to the main lesson **7A**.

Extra support

- You may want to write more common examples of exclamations on the board, e.g. *How awful!*, *How fantastic!*, *How amazing!*, *How wonderful!*, *What a pity!*, *What a shame!*, *What a pain!*, etc.

3 VOCABULARY word formation: prefixes

a Focus on the task and remind Sts that all QI facts are true.

Give Sts time to read the ten facts.

Put Sts in pairs to discuss what they thought of the facts and to tell each other which they find the most surprising.

Get some feedback.

b Focus on the instructions and give Sts time to go through the sentences with a partner.

Check answers.

1 *dis, il, un, in*
2 *bi* = two
anti = against
re = again
mis = wrongly
sub = under
micro = very small

Highlight that sometimes there is a hyphen between *anti* and the next word (e.g. *anti-hero, anti-war*), but sometimes not (e.g. *anticlimax*).

c Tell Sts to go to **Vocabulary Bank *Prefixes*** on *p.168*.

Focus on **1 Negative prefixes** and get Sts to do **a** individually or in pairs.

4.5 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers, eliciting the meaning of any words your Sts may not be familiar with. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 4.5
im- + *m* or *p*
il- + *l*
ir- + *r*

4.5
Prefixes
Negative prefixes

immobile	irrational	unattractive
immoral	irregular	undo
impersonal	irrelevant	uneasy
impractical	irreplaceable	unofficial

illegal	inappropriate	disagree
illegitimate	incapable	discontinue
illiterate	incoherent	disembark
illogical	incompetent	dishonest
	inhospitable	

Focus on **2 Prefixes which add other meanings a** and give Sts time to match the highlighted prefixes with their meanings.

4 6 Now focus on **b**. Play the first one and pause the audio so that Sts realize they will hear the number and letter, followed by the meaning of the prefix.

Now play the rest of the audio for Sts to listen and check, pausing after each one and checking answers.

See script 4.6

4 6

Prefixes which add other meanings

1 **D** 'out' means 'further, better'
2 **I** 'mono' means 'one'
3 **T** 're' means 'again'
4 **L** 'out' means 'outside, not inside'
5 **Q** 'ill-' means 'badly'
6 **C** 'multi' means 'more than one, many'
7 **E** 'mis' means 'wrongly'
8 **H** 'anti' means 'against'
9 **O** 'up' means 'higher, towards the top'
10 **N** 'de' means 'remove or reduce'
11 **K** 'post' means 'after'
12 **M** 'pre' means 'before'
13 **B** 'over' means 'too much'
14 **G** 'bi' means 'two, twice'
15 **P** 'co' means 'together'
16 **F** 'sub' means 'below'
17 **R** 'inter' means 'between'
18 **A** 'under' means 'not enough'
19 **S** 'super' means 'above average'
20 **J** 'auto' means 'by yourself, by itself'

Now focus on the **Prefixes with more than one meaning** box and go through it with the class.

Finally, focus on **Activation** and give Sts time to think of their answers. Highlight that *cook* and *place* here are verbs, not nouns.

Put Sts in pairs and get them to compare with their partner.

Check answers, by eliciting the words onto the board and checking their meaning.

-cook: pre, over, under
-lingual: mono, multi, bi
-war: anti, post, pre
-national: multi, inter
-place: re, mis

Tell Sts to go back to the main lesson **7A**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

d Set the task either for Sts to do individually or in pairs.

If Sts worked individually, get them to compare with a partner.

Check answers.

1	misjudged	6	ill-equipped
2	rewrite	7	uphill
3	illegible	8	understaffed
4	inconvenient	9	overcharged
5	unsociable / antisocial	10	outdoor

4 READING

a Focus on the task and make sure Sts understand what the book is about.

Put Sts in pairs and get them to think what the missing words are in each rule.

Elicit some ideas for each rule, but don't tell Sts if they are right.

b Before Sts read the article, go through the **Glossary** with them.

Tell Sts to read the article and check their answers to **a**.

Check answers.

1	metal / aluminium	5	photos
2	knife	6	mobiles
3	100 ml	7	17
4	duty-free		

c Focus on the task and make sure Sts understand all the lexis, e.g. *unpasteurized*.

Put Sts in pairs to answer the questions for each rule in **a**.

Check answers.

1 Rules 1, 2, and 5: applied too strictly
Rules 3 and 6: unnecessary
Rules 4 and 7: dangerous

2 butter knives: a pilot with a butter knife is much less potentially dangerous than a pilot in control of a plane
jogging in an area where there are hippos: jogging in itself is healthy, but if it is by a river with hippos, it becomes dangerous
taking children to the beach: there are more rules about this than for working on an oil rig, which the authors would consider more dangerous
large trucks in cities: these are very dangerous and should be banned, although they probably won't be for political reasons
unpasteurized cheese: it is illegal in the US, but guns aren't, although they are far more dangerous
traffic near schools: people worry less about this than about dangerous dogs, although the traffic causes far more accidents

LEXIS IN CONTEXT

d Focus on the **Learning new verbs** box and go through it with the class.

Set a time limit for Sts to find all ten regular verbs.

Get Sts to compare with a partner and then check answers.

1	beep	6	reinforce
2	grimace	7	impose
3	limp	8	cite
4	confiscate	9	interfere (with)
5	ban	10	calm

Finally, deal with any other vocabulary problems that arose.

e Do this as an open-class activity. You could tell Sts of any laws or regulations you can think of.

5 GRAMMAR permission, obligation, and necessity

a Focus on the task and the pairs of sentences.

Give Sts time to discuss each pair with a partner. If necessary, remind them of the meaning of *a difference in register*, i.e. in the level of formality or informality.

Check answers.

1 The same in meaning, but *It is not permitted* is more formal.
2 The same register, but a slight difference in meaning: *you'd better* is stronger than *you ought to* and suggests that something negative may happen if you don't, i.e. *You'd better finish your water before we go through security because they will make you throw it away.*
3 The same register, but a slight difference in meaning: *We're not supposed to walk...* suggests that we know we mustn't walk along the river, but we are still doing it.
4 The same meaning and register.
5 The same register, but completely different meaning: *We should have...* = it was an obligation but we didn't do it, e.g. looking back, it would have been a good idea to leave early.
We had to... = it was an obligation and we did it.

b Tell Sts to go to **Grammar Bank 7A** on *p.152*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries. In the section on ***be able to, be allowed to***, etc., you could point out that rule 1 is true particularly when we want to use a form which *can* does not have.

Additional grammar notes

- There are many different verbs in English, some of which are modal verbs, used to express permission, obligation, and necessity. The use of the most common ones should be revision for Sts at this level. However, there are areas where there are small differences in meaning and register, e.g. between *have to* and *have got to*, or between *should* and *had better*, *don't need to* and *needn't*, etc. and this is the main focus of this section.
- Some Sts may also still have ingrained basic errors such as confusing *mustn't* and *don't have to*.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a

1	✓	6	✓
2	'd better not	7	didn't need to get
3	shouldn't have	8	✓
4	not permitted	9	'd better
5	need to	10	✓

b

1 have to pay
2 is not permitted / allowed
3 better not be
4 needn't pay me
5 shouldn't have said
6 had to change
7 ought to do
8 allowed / permitted to smoke
9 need to bring
10 supposed to wear

Tell Sts to go back to the main lesson **7A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

6 SPEAKING

a Tell Sts they will be talking about rules that they must imagine have been proposed for their country. Focus on the **Talking about rules** box and go through it with the class.

Now focus on the task and give Sts time to read each rule and decide if they agree with it or not.

Put Sts in small groups of three or four and get them to say what they think of each rule and why. Remind Sts to use the expressions they have just seen in **Talking about rules** as well as **Expressions for agreeing and disagreeing** in **1A**.

Monitor and help whilst Sts do the activity.

Get some feedback from various groups. If there's time, you could choose one topic and open it to the class.

Extra support

- You could discuss the first rule in the section **On the road** with the whole class to get them going.

b Tell Sts to focus on the four categories and then in their groups, for two categories only, they should agree on one new law they would like to introduce.

When all the groups are ready, get each group in turn to appoint a spokesperson to present one of their new laws to the class. They need to convince the others to vote for this new law.

With a show of hands, get Sts to vote for the law.

If there's time, when each group has presented one of their laws, get them to present the second law with a different spokesperson.

7 WRITING a report

In this lesson the focus is on writing a report. The writing skills focus is on dividing a text into paragraphs with headings and using the right register, and the **Useful Language** section looks at common expressions for generalizing and making suggestions in a more formal register.

Tell Sts to go to **Writing** ***A report*** on *p.120*.

ANALYSING A MODEL TEXT

a Focus on the text type (a report). Tell Sts that being able to write a good report is a skill which they may find very useful in an English-speaking work context, as well as being a text type often set in school and international exams. The important thing to bear in mind with reports is that they are usually written for busy people, so making them clear and concise by dividing them into short sections with headings is an important factor.

Focus on the **Key success factors** and go through them with the class.

Focus on the task, and get Sts to read the report. Meanwhile write the headings on the board.

Then get Sts to close their books and try to remember the school's strengths and weaknesses in each area. You could elicit these from the class and write them on the board.

b Focus on the task. Then get Sts to cover the report, and try to rewrite the phrases from memory in a more formal style.

Check answers, and elicit that this more formal style is appropriate for a report.

1 aim of this report
2 assess student satisfaction
3 rated the teachers very highly
4 As regards class sizes
5 In terms of the duration of classes
6 purchasing
7 The majority of students
8 if the suggested changes are implemented

Remind Sts of the other synonymous expressions they learnt in **Grammar Bank 3B Discourse markers**, e.g. *Regarding | Regards | As far as…is concerned…*

Extra support

- If Sts are having trouble remembering the phrases, allow them to quickly look back at the report.

Extra idea

- You could test Sts on the phrases by saying the informal phrase and getting them to say the more formal one.

USEFUL LANGUAGE

c Focus on the task. Point out that some, but not all, of these expressions are in the report.

Put Sts in pairs and get them to complete the task.

Check answers.

1 general	3 considered	5 Overall
2 speaking	4 view	

d Finally, focus on the sentences for **Making suggestions**, and remind Sts that this is usually a fundamental part of a report. Here they have practice in more formal ways of making suggestions.

Get Sts to do this individually and then compare with a partner.

Check answers.

1 purchasing new computers
2 to improve the registration process
3 reducing class sizes
4 changing / you to change the opening hours
5 to last an hour

PLANNING WHAT TO WRITE

a Focus on the task. Tell Sts to read it carefully, and then to discuss 1, 2, and 3 with a partner.

Get feedback, writing Sts' proposed headings on the board and getting Sts to decide on the best ones, and eliciting all ideas for suggestions to improve the study trips.

Suggested headings

Accommodation
The school
Weekend activities / Weekend cultural programmes

b Focus on the task.

Get feedback from various pairs.

Finally, go through the **Tips** with the class.

WRITING

Go through the instructions and set the writing for homework.

G verbs of the senses
V art; colour idioms
P *-ure*

7B A beautiful idea

Lesson plan

In this lesson the topic is art.

In the first half of the lesson the focus is on installations and modern sculptures, things which many people find difficult to accept as art. Sts try to identify which photos show works of art and which ordinary objects, and then listen to an expert explaining which of the pieces are works of art, what they are trying to convey, and the best way to enjoy seeing them in a gallery. Then in the grammar focus Sts work on verbs of the senses and the structures which follow them. The pronunciation focus is on the letters *-ure*, which can be pronounce /ə/ or /ʊə/, e.g. *sculpture*, *allure*. The first half ends with Sts learning the words for six different kinds of art, discussing favourite works of art, artists, museums and art galleries, and images they have in their house or on their computer or phone.

In the second part of the lesson Sts read and listen to an article about a famous forger, Wolfgang Beltracchi, and how he and his wife managed to fool the art world. This leads into a speaking activity on fake items and Sts' attitude towards buying something fake. In Vocabulary Sts look at some idioms with colours, e.g. *out of the blue*, and the lesson ends with a song about paintings, *All the Rowboats*.

STUDY LINK
- **Workbook** 7B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** verbs of the senses *p.175*
- **Communicative** Public art? *p.201* (instructions *p.185*)
- **Song** *All the Rowboats p.237* (instructions *p.229*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.68* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that the name Banksy is a pseudonym – nobody knows his real identity. He is the world's best-known and most successful graffiti artist, and his works change hands for six-figure sums. He is also a political activist and film director.
- Get Sts to discuss what they think the quote refers to.

1 LISTENING & SPEAKING

a Focus on the task and the photos, and give Sts time to discuss them.

Get feedback to find out which of the four objects most Sts think are works of art, and why, but don't tell them the answer yet.

b 4.7 Focus on the task and the definition and go through it with the class. (*Ghislaine* is pronounced /giːlen/.)

Then focus on the notes about each piece, and give Sts time to read them. You may want to point out the pronunciation of *sculpture* /ˈskʌlptʃə/.

Play the audio once the whole way through for Sts to listen and match descriptions A–D to four of the photos.

Check answers.

A Photo 4 B Photo 6 C Photo 1 D Photo 3

4.7
(script in Student's Book on *p.134*)
I = Interviewer, G = Ghislaine Kenyon

I So, could you tell us a bit about the four pieces of art, and explain the ideas that they are somehow communicating?

G OK, let– let's start with the frog. It's called *Kobe Frog* and it's by the Dutch artist Florentijn Hofman, and it's an enormous inflatable 10-metres-high object, and it was made in 2011 for a particular place – the roof of the Museum of Art in Kobe, in Japan. And Kobe was the site of a very severe earthquake in 1995. And the frog is wearing a party hat and it sits very close to the edge of the roof. The artist says that it's about enjoying life and having a flexible attitude in times of disaster. I'm not sure whether the people of Kobe would agree with that.
Next we come to the stones. This is a work called *Blaenau Ffestiniog Circle* – Blaenau Ffestiniog is the name of a town in Wales and this work is by the artist Richard Long, and it was in an exhibition of his called 'Heaven and Earth'. And what Richard Long does is that he spends months of the year walking through different landscapes and he creates art out of the things he finds there. His main theme is the relationship between art and landscape, and here he has created a beautiful harmonious arrangement of different local stones that he's chosen, and what he wants to do is to make people stop and look and realize how beautiful the countryside and in this case the stones also can be.
Then we come to the cot, and this is a modern sculpture by Mona Hatoum, and it's called *Incommunicado*, and at first sight you might think it was a baby's cot. It doesn't look like a modern cot, but it looks as if it might be a hospital cot from, say, 50 years ago. But when you look at it a bit more closely you notice that there's something strange about the bottom of the cot, where the support for the mattress should be, and in fact it's a series of very sharp wires. Mona Hatoum is a Palestinian artist who was born in Beirut, but she was exiled from her homeland to London, and I think if we ask ourselves what her idea might be, well, it's a cot and a cot is normally a protective bed for a baby, where a baby will be safe, but this cot is the opposite of that, so if you got into this cot instead of being safe, you'd be seriously damaged, or seriously injured. I think this cot is a kind of metaphor for the idea of the state, the country that should look after you, your mother country or your fatherland, but in an extreme political situation, instead of being safe, or being at home, you feel threatened because of political oppression, and I think probably that's the metaphor that she's making here.

Finally, there's *Pharmacy*. This is an installation by Damien Hirst, and it occupies a whole room. If you were in an art gallery and you suddenly walked into this room, you might almost think you'd walked into a real pharmacy by accident, but if you start looking, you'll start seeing things which look strange, for example, there are three little stools that– the kind of stools you use to reach up to higher shelves and on top of each one is a bowl with honey in it, and if you look up, suspended from the ceiling there is a kind of machine for killing insects. And there are four old-fashioned apothecary bottles, which originally were in pharmacies because they were meant to represent the elements of earth, air, fire, and water, but which you wouldn't often see in a pharmacy today. So what could the idea be about here? Well, most of Hirst's works, like the work of many artists of the past, are about life and death. The honey attracts flies to come in, or other insects, but they end up zapped in the insectocutor, the the killing machine. Drugs, medicines, to us represent healing, so people might come into a pharmacy to get better, but even if you spend thousands of pounds on drugs, in the end you, like the flies, will die. But we also have the four bottles, which are the four primary colours, the, the tools, the materials of the artist, and I think he's also saying that art, like drugs, can cure, can heal, if not the body, then the spirit.

c Focus on the task and then play the audio again for Sts to complete the notes.

Extra support

- Pause the audio after each work of art is mentioned to give Sts time to write.

Get Sts to compare with a partner and then check answers. Make sure Sts know the meaning of *a stool* (= a seat with legs, but with nothing to support your back or arms).

A Photo **4**
Title: Kobe **Frog**
by **Dutch** artist Florentijn Hofman
It's ten metres high and was made for the roof of a **museum** in Kobe in **Japan**.

B Photo **6**
Title: Blaenau Ffestiniog **Circle**
(Blaenau Ffestiniog is a place in **Wales**.)
by British artist **Richard Long**
It was part of an exhibition of art created from different landscapes, called **Heaven** and **Earth**.

C Photo **1**
Title: **Incommunicado**
by **Palestinian** artist Mona Hatoum
It's a sculpture by an artist who was born in **Beirut**; but exiled from her homeland to **London**.

D Photo **3**
Title: **Pharmacy**
by British artist Damien Hirst
It's like a real room with some unusual things, such as three **stools** with **bowls** of **honey** on them and a machine for **killing flies** suspended from the ceiling.

Now put Sts in pairs and get them to discuss the idea behind each picture.

Check answers.

Kobe Frog The idea is to make people think about enjoying life and having a flexible attitude in times of disaster.

Blaenau Ffestiniog Circle The idea is to make people stop and look and realize how beautiful the countryside is.

Incommunicado The cot represents the government / the country that should look after you, but in certain situations, instead of being safe, you feel threatened because of political oppression.

Pharmacy This is about life and death. Also about how art, like drugs, can cure you.

Extra support

- If there's time, get Sts to listen again with the script on *p.134*, focusing on any new vocabulary that Sts didn't understand.

d 4 8 Focus on the task. You could write the three options for a, b, and c on the board for reference.

Play the audio once the whole way through for Sts to listen and answer the question.

Check the answer.

c about as easy

4 8
(script in Student's Book on *p.134*)

I Well, this is all very fascinating, but my problem is that I don't think I could ever have got there by myself. I needed you, an expert, to explain these works of art to me, whereas if I went to a gallery to see normal paintings or sculptures I could probably enjoy them without needing to have them explained to me. What, what do you think...?

G Well, I disagree there. I don't think you do need an expert to explain them to you, actually. In any case with modern sculpture and installations, there's normally some interpretation on the walls so you can read about it if you want to. But I think if you're going to go to a gallery to see modern sculpture and installations, and perhaps a lot of modern, modern art in general, the best way is to go with someone else, or with a group of people, and to talk about the work, to ask each other questions about the things you see, and very often you find that by asking questions, and coming up with the answers you can get much more out of it. You know, even though it may not look like the kind of art that you're used to, you have to believe that the person who made it is an artist, or was an artist, and that they have things to say, and it's your job to find out what they might be.

I Don't you think then that they're making you work much harder to enjoy their works than artists did in the past?

G Actually, no I don't, because plenty of other works are just as elusive, you know, abstract art or sculpture, many Old Master paintings where you don't actually understand the symbolism, there's always more to understand.

I OK, so then, in that case do you think artists today want to make you think, they don't just want to create something of beauty?

G I think they always have done. They have ideas, and feelings, and they want to give form to them. And actually I think many people would find Richard Long's stones beautiful. And other people might think that Mona Hatoum's cot is beautiful, maybe not exactly a beautiful object, but a beautiful and rich idea. Beauty can be a beautiful landscape, or a portrait of a beautiful person, but I think it can also be a beautiful idea.

I Thank you so much, Ghislaine, for coming in and talking to us today, I'm sure our audience will be...

e Give Sts time to read the four questions.

Play the audio again for Sts to listen and answer the questions. You could pause the audio after each question has been answered.

Get Sts to compare with a partner and play again as necessary.

Check answers.

1 On the walls.
2 To go with someone else, or with a group of people, and to talk and ask each other questions.
3 To find out what the artist is saying.
4 They might find that the idea the cot represents is beautiful.

Deal with any vocabulary problems that arose.

Extra support

- If there's time, get Sts to listen again with the script on *p.134*, focusing on any new vocabulary that Sts didn't understand.

f Do this as an open-class activity and elicit opinions.

2 GRAMMAR verbs of the senses

a 4.9 Focus on the task and get Sts to do it individually or in pairs.

Then play the audio for Sts to listen and check.

Check answers.

See the words in **bold** in script 4.9

4.9
1 'It doesn't **look like** a modern cot...'
2 '...it **looks as if** it might be a hospital cot from, say, 50 years ago'
3 'But when you **look at** it a bit more closely you notice...'
4 '...but if you start **looking**, you'll start **seeing** things which **look** strange'

b Focus on the questions and get Sts to answer them in pairs.

Check answers.

1 *look as if* is followed by a clause (*It looks as if it might be a hospital cot*).
looks like is normally followed by a noun (*It doesn't look like a modern cot*). However, in informal English it can also be followed by a clause (*It looks like it might be a modern cot*).
look at = to turn your eyes in a particular direction. It is a conscious action. We look at a view, a photo, etc.
see = to become aware of or understand sb / sth by using your eyes. It is not necessarily a conscious action – you can see something without looking at it.
see can also be used like *watch*, e.g. a match, a TV programme.
2 The other four senses are *smell*, *hearing*, *taste*, and *touch*.
3 Verbs associated with them are:
smell: *smell, sniff*
hearing: *hear, listen, sound* (*It sounds like thunder.*)
taste: *taste*
touch: *touch, feel*

Extra support

- You could do this as an open-class activity.

c Tell Sts to go to **Grammar Bank 7B** on *p.153*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries. In the section on ***look, feel, smell*, etc.** you could point out that we can use *look* in the simple or continuous to talk about temporary appearance, e.g. *You look tired. | You're looking tired*. We can also use *feel* in the simple or continuous to talk about temporary sensation, e.g. *I feel fine. | I'm feeling fine*.

Additional grammar notes

- The basic verbs related to the senses, *see*, *hear*, *smell*, *feel*, and *taste* do not work in quite the same way in English as in many other languages. They are not usually used in continuous forms and in order to refer to an action at a particular moment they are normally preceded by *can* (e.g. *I can smell garlic* NOT ~~*I smell garlic or I'm smelling garlic*~~).
- The verbs which are used to describe the impression something or someone gives through the senses are the same for smell, taste, and feel (e.g. *It smells awful. They taste nice*, etc.) but for sight we use *look* (*You look exhausted*, etc.) and for hearing we use *sound* (*It sounds like thunder*, etc.).

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers, getting Sts to read the full sentences.

a
1 ✓
2 ✓
3 I actually heard the bomb explode.
4 It sounds like Beethoven's 7th...
5 ✓
6 ...it feels more like plastic.
7 ✓

b
1 ✓
2 looks
3 seem
4 is looking
5 look

c
1 like
2 seems / seemed
3 shut / close / slam
4 if / though
5 of
6 asking
7 can't

Tell Sts to go back to the main lesson **7B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

d Focus on the questions and give Sts a few minutes to read them and make sure they know all the animals in the penultimate bullet. You could ask Sts to choose one or two of the questions to ask you.

Put Sts in pairs and give them time to answer the questions together. Monitor and correct, especially mistakes with the verbs of the senses.

Get some feedback.

3 PRONUNCIATION *-ure*

Pronunciation notes

- Sts of many nationalities have problems both with the two different vowel sounds that *-ure* can produce (/ə/ or /ʊə/) and also with the consonant sounds made by the *t* as in *nature* and the *s* as in *pleasure*. This exercise gives both the rules and practice of words with this combination of letters.

a Focus on the two sounds and elicit them from the class.

Individually or in pairs, Sts put the words in the correct column.

b 4 10 Play the audio for Sts to listen and check.

Check answers and make sure Sts know the meaning of all the words.

See script 4.10

4 10

1 computer /ə/
picture, sculpture, architecture, capture, culture, feature, furniture, future, leisure, measure, nature, pleasure, signature, structure, temperature, texture, treasure

2 tourist /ʊə/
allure, endure, immature, impure, obscure, secure, sure

You could play the audio again and get Sts to repeat after it. You may want to point out that when *-ure* is pronounced /ʊə/, a /j/ sound is usually inserted before it.

c Do this as an open-class activity.

1 In column 1, the stress is on the first syllable in all the words.
2 The *t* makes a /tʃ/ sound before *-ure* and the *s* makes a /ʒ/ sound.
3 In column 2, the stress is on the last syllable.

d Put Sts in pairs and get them to practise saying the sentences.

Extra support

- You could say each sentence first and get Sts to repeat it after you. Then put Sts in pairs to practise saying them.

4 VOCABULARY & SPEAKING art

a Focus on the task and put Sts in pairs to discuss what each kind of art is.

Elicit answers. Sts may have noticed the words *portrait* and *landscape* as settings on cameras referring to the shape of the photo. You may also want to point out that the word *selfie* (= a photo sb takes of him / herself) comes from the word *self-portrait*.

a portrait = a painting, drawing, or photograph of a person, especially of the head and shoulders
a landscape = a painting of a view of the countryside
a still life = a painting or drawing of objects such as flowers, fruit
a self-portrait = a painting, etc. that someone does of themselves
an abstract painting = a painting, etc. that doesn't represent people or things in a realistic way, but expresses the artist's ideas about them
a sculpture = a work of art that is a solid figure or object made by carving or shaping wood, stone, clay, metal, etc.

Extra support

- Do this as an open-class activity.

b Focus on the task and give Sts time to think of their answers.

Put Sts in small groups to discuss the questions.

Get some feedback from various groups.

Extra idea

- If you have a favourite work of art or a favourite artist, you could tell the class about it / him / her, and if possible show the class some of the art.

5 READING & LISTENING

a Focus on the task and find out if any Sts know who Max Ernst is (1891–1976; he was a famous German painter, sculptor, and poet). You could tell Sts that Tate Britain is an art gallery in central London.

Get Sts to discuss the questions in pairs or do it as an open-class activity and elicit opinions.

If Sts worked in pairs, get from feedback on when they think *Forest and Dove* was painted. Then tell them it was painted in 1927.

Finally, with a show of hands you could find out if Sts like it. Then ask a few Sts to explain their opinion.

b 4 11 Focus on the task and give Sts time to read all the names in the list.

Play the audio once for Sts to listen and read at the same time.

Now put Sts in pairs and give them time to discuss who the people are and what their connection with the painting is.

Check answers, and then deal with any other words or phrases that have caused problems.

Werner Spies an expert on 20th century art and a specialist in the works of Max Ernst. In 2003 he went to authenticate *La Forêt*, thought to be by Ernst, and said that it was by him.
Helene Beltracchi a rich German woman, who was selling *La Forêt*. She had inherited it, with a lot of other paintings, from her grandfather.
Werner Jägers Helene's grandfather, a rich industrialist, who collected paintings, including *La Forêt*, which he had to hide during the Second World War.
Alfred Flechtheim an important art dealer in Germany in the 1920s and 30s. He sold a lot of artwork to Werner Jägers and they became friends. He moved to London in 1933.
Wolfgang Beltracchi Helene's husband. He (and his wife) received €1.7 million from a Swiss gallery owner for *La Forêt*.

4 11
See the text in the Student's Book on *p.70*

c Focus on the task and make sure Sts know the meaning of all the lexis in the questions, e.g. *a controversy* /ˈkɒntrəvɜːsi/ or /kənˈtrɒvəsi/.

Give Sts time to read the script again and then, in pairs, get them to discuss the four questions.

Check answers.

1 It was undated, but Spies thought it had been painted in 1927; however, some of the paints used in it had only generally been used after 1945.
2 Helene had inherited it from her grandfather Werner Jägers, who may have bought it from the dealer Alfred Flechtheim.
3 Spies concluded the painting was definitely by Max Ernst. He based it on the fact that Ernst had painted a lot of paintings of forests, the colours were intense, and it was very powerful.
4 After Spies authenticated it, a Swiss gallery owner bought it. He then resold it. In 2006 it was shown in the Max Ernst Museum.

d 4 12 Focus on the questions and elicit some ideas. Accept all suggestions, but don't give away the answer.

Now focus on the **Glossary** and go through it with the class.

Play the audio once the whole way through for Sts to listen and find out what the 'little problem' is and where the Beltracchis are.

Get Sts to compare with a partner and then check answers.

The 'little problem' was that the painting was a forgery. It had been painted by Wolfgang Beltracchi.
Helene Beltracchi is out of prison, but Wolfgang is still in prison.

4 12
(script in Student's Book on *p.134*)

There was just one little problem. Every single painting that left the Beltracchi's house, including *La Forêt*, was a forgery. In what is believed to be the most lucrative art forgery scam in history, all these paintings were the work of Wolfgang, Helene Beltracchi's husband.

Wolfgang was quite young when he realized he had a unique gift. His father was a church muralist and sometimes produced copies of 17th-century Old Masters to sell for small amounts of money. To his father's amazement, the teenage Wolfgang painted a 'Picasso' in a couple of hours. He later went to art school; three of his paintings sold for reasonable amounts in a show in Munich in 1978.

But Wolfgang was keener on his free and easy lifestyle than on the struggle of building a career as an artist. He forged a number of paintings in the 1980s, mainly selling them through dealers in Berlin, but his criminal career really took off after he met Helene Beltracchi in 1992. They fell in love immediately. Within days he told her that he was an art forger. He says he knew she wouldn't go to the police. 'The first minute, I saw my future life with her,' he says. Helene became his perfect accomplice. They married about a year later, and he took her surname.

Although Wolfgang was a forger, he did not copy paintings. He created totally new works of art, but in the style of the original painters. His greatest gift was the ability to look at a painting and, in just a few minutes, figure out exactly how the painter did it: where he started, when he added the blue, the white, the clouds, the water. He could even tell the time it took to complete the painting. Before tackling a forgery Wolfgang would sometimes go to where the painter lived to get a feeling for the light there. He wanted to make sure of the colours, but also to pick up something more mystical, a sense of the painter's soul.

It was Wolfgang who came up with the idea of creating 'old' photographs of Helene's grandmother sitting in front of some of the family's art collection. Wolfgang used a pre-war box camera and paper. The photos actually show Helene Beltracchi herself. The 'paintings' on the wall are black and white photocopies. Wolfgang also devised the *Sammlung Flechtheim* labels, which he fixed to the backs of paintings. To age them he stained them with tea and coffee.

The painting that brought about their downfall was a fake Campendonk, called *Red Picture with Horses*. In 2006 they sent it to an auction house in Cologne, with the usual fake label on the back. But in 2008 the company that bought it commissioned a scientific analysis from a British expert, which showed that the painting contained traces of the pigment Titanium White, which was not in general use until the forties. Another expert then realized that the *Sammlung Flechtheim* label on the back of the painting was fake. That led to the discovery of numerous other paintings bearing the false labels, including the Max Ernst *La Forêt*.

Wolfgang and Helene Beltracchi were arrested in Germany on August 27, 2010. With parole, Helene has already completed her sentence. Wolfgang is now in an open prison, allowed out during the day, to paint – his own work. He should be free by the end of the year. The Beltracchis say they have no regrets. Wolfgang insists he has no plans to return to forgery, although he admits it's hard. As he says, 'If you imagine that after breakfast you can paint a little painting that can earn you €1 million or €2 million, then it's not so easy not to do it.'

e Focus on the task and give Sts time to read the eight questions.

Play the audio again for Sts to listen and answer the questions. You could pause the audio where indicated to give Sts time to write.

Check answers.

1 Wolfgang found out when he was a teenager that he was very good at copying paintings – he copied a Picasso in two hours. Later he went to art school where he sold some of his paintings.
2 He forged a lot of paintings and sold them to art dealers in Berlin.
3 Wolfgang met Helene Beltracchi in 1992 and fell in love. They got married and he took her surname.
4 He did not copy paintings, but created original works. He would study other works by the painter to find out how they were created, and he sometimes even went to the painter's hometown to study the light there.
5 The photo was a forgery. It was really of Helene herself and not her grandmother. Wolfgang had used an old camera and old paper.
6 The labels were fakes. He had made them look old by putting tea and coffee on them.
7 Wolfgang forged *Red Picture with Horses* and sent it to an auction. The company that bought it tested the paint on the painting and found some Titanium White, which was used much later than when the painting had, in theory, originally been painted.
8 They have no regrets. Wolfgang has no plans, but is sometimes tempted to return to forgery.

Extra support

- If there's time, get Sts to listen again with the script on *p.134*, focusing on any new vocabulary that Sts didn't understand.

LEXIS IN CONTEXT

f 4 13 Focus on the time expressions and then play the audio for Sts to listen and complete the gaps.

Check answers and make sure Sts know what they all mean.

1 **in** a **couple** of **hours**	4 in **just** a **few** minutes
2 **Within** days	5 **until** the **forties**
3 **about** a year **later**	6 **by** the **end** of the **year**

4 13

1 To his father's amazement, the teenage Wolfgang painted a 'Picasso' in a couple of hours.
2 Within days he told her that he was an art forger.
3 They married about a year later, and he took her surname.
4 His greatest gift was the ability to look at a painting and, in just a few minutes, figure out exactly how the painter did it.
5 ...Titanium White, which was not in general use until the forties.
6 He should be free by the end of the year.

g Do this is pairs or as an open-class activity.

If Sts worked in pairs, get some feedback from the class. You could tell the class that the Beltracchis were eventually charged with selling 14 fakes (five by Max Ernst) for around €16 million. However, the total over the years must have been more than that.

6 SPEAKING

a Focus on the task. You may want to contrast the words *forgery*, *fake*, and *pirate* (*copy* / *edition*). Fakes and forgeries are similar – they're both made to look as much like the original as possible in order to mislead people. A forgery is usually money, a document, or a work of art, whereas a fake could be almost anything, including watches, handbags, sporting goods, etc. Pirate copies / editions are illegal copies which are sometimes obviously not the original, and are often DVDs, CDs, books, or downloads.

Put Sts in small groups and make it clear that they need to answer questions 1 and 2 for each of the items in the list.

Give Sts time to discuss the two questions.

Monitor and help.

Get some feedback from various groups.

b Now get Sts to discuss questions 3 and 4 in their groups.

Monitor and help.

Get some feedback from various groups.

7 VOCABULARY colour idioms

a Focus on the task and remind Sts what an *idiom* is (= a group of words whose meaning is different from the meanings of the individual words).

Give Sts time to complete each idiom with a colour in the list. They could do this individually or in pairs.

Check answers.

1 blue	3 red	5 black...white	7 grey
2 black	4 white	6 white	8 red

b Put Sts in pairs and get them to discuss the meaning of each idiom.

Check answers.

1 out of the blue = unexpectedly, without warning
2 the black market = an illegal form of trade in which foreign money, or goods that are difficult to obtain, are bought and sold
3 red tape = official rules that seem more complicated than necessary and prevent things from being done quickly
4 a white lie = a harmless or small lie, especially one that you tell to avoid hurting somebody
5 (see everything in) black and white = straightforward, very clear
6 a white elephant = a thing that is useless and no longer needed, although it may have cost a lot of money
7 a grey area = an area of a subject or situation that is not clear or does not fit into a particular group and is therefore difficult to define or deal with
8 a red herring = an unimportant fact, idea, event, etc. that takes people's attention away from the important ones

Extra support

- You could do this as an open-class activity.

8 4 14 SONG *All the Rowboats*

This song was originally made famous by American singer-songwriter and pianist Regina Spektor in 2012. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.237*.

4 14 Available as MP3 on CD4

All the Rowboats

All the rowboats in the paintings
They keep trying to row away
And the captains' worried faces
Stay contorted and staring at the waves
They'll keep hanging in their gold frames
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Hear them whispering French and German
Dutch, Italian, and Latin
When no one's looking I touch a sculpture,
Marble, cold, and soft as satin
But the most special are the most lonely
God, I pity the violins
In glass coffins they keep coughing
They've forgotten, forgotten how to sing, how to sing

Chorus
First there's lights out, then there's lock up
Masterpieces serving maximum sentences
It's their own fault for being timeless
There's a price to pay and a consequence
All the galleries, the museums

Here's your ticket, welcome to the tombs
They're just public mausoleums
The living dead fill every room
But the most special are the most lonely
God, I pity the violins
In glass coffins they keep coughing
They've forgotten, forgotten how to sing

They will stay there in their gold frames
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Chorus

They will stay there forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away
All the rowboats in the oil paintings
They keep trying to row away, row away

COLLOQUIAL ENGLISH

6&7 Talking about...illustration

Lesson plan

In this lesson the person interviewed is the artist and illustrator Quentin Blake, who is probably the best-known British illustrator of children's books. In this three-part interview he talks about why he became an illustrator, the relationship between author and illustrator, and in particular his relationship with Roald Dahl, and how he goes about producing his illustrations. This is followed by a language focus on how Quentin Blake uses the verb *get*, which revises and extends what Sts learnt in lesson **3A**. In the **IN THE STREET** section people answer the questions *Is there a book that you particularly liked or like because of the illustrations?* and *Do you have a favourite painting or poster in your house?*, and the lesson ends with Sts talking about illustrations.

STUDY LINK
- **Workbook** Talking about...illustration
- **iTutor**
- **www.oup.com/elt/englishfile**

Test and Assessment CD-ROMs
- **Quick Test 7**
- **File Test 7**
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in (books closed)

- Write the following questions on the board:

  IN CHILDREN'S BOOKS WHICH DO YOU THINK IS MORE IMPORTANT, THE STORY OR THE ILLUSTRATIONS?

  AT WHAT AGE DO YOU THINK CHILDREN START TO ENJOY BOOKS WHICH DON'T HAVE ANY ILLUSTRATIONS?
- Either get Sts to discuss the questions as a class, or put them in pairs and give them a few minutes to discuss the questions and then get feedback.
- Now tell Sts that they are going to hear an interview with a famous illustrator.
- If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to Google Quentin Blake and find out a bit about him.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photo and the biographical information about Quentin Blake. Give Sts time to read it.

Do the questions as an open-class activity.

Sts' own answers
He has written books and produced art for galleries, museums, and hospitals.

Extra idea

- You may want to tell Sts to look at the book covers on *pp.18–19*, both of which are by Quentin Blake.

b 4 15 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 1**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Check the answer.

To learn how to draw and do a lot of drawing.

4 15
(script in Student's Book on *pp.134–135*)
I = Interviewer, Q = Quentin Blake

Interview with an illustrator – Part 1

I Would you describe yourself as an illustrator or as an artist?
Q I think those are two overlapping categories. I'm an artist and an illustrator, in the way that one might be an artist and a ceramic artist, or an artist and a sculptor, or something like that, so it's a department of being an artist.
I When did you decide to become an illustrator?
Q I don't think I ever quite decided to become an illustrator, I knew I wanted to draw, and I think I knew I wanted to draw situations. Um, I think it was– First of all, I knew that I could do pictures in magazines, and it was, I suppose when I was about 20-something, 23, 24, when I was finding my own way of drawing, I also wanted to get a book to myself, so that I could have the– not only do the drawings, but tell the whole story and design the book that in the way, in the way that I wanted to.
I And when did you realize that it was going to work out for you as a career?
Q Um, when I was 20-something, a bit older than that, when I'd left university and art school, I thought – I managed to get a book published in 1960, and written by John Yeoman, who's a friend, and he didn't know how to write a book and I didn't know how to illustrate it, but we got it published. And I thought, 'Well, I'll, I'll try, keep– I'll try and keep on with this until I'm 30, and if it's not working out, then I'll go back to teaching.' And I got to 30, but I passed 30 and I didn't notice!
I If a young person who was interested in becoming an illustrator, aged 18, say, asked you for any advice you could give them, what would you say?
Q They, they do ask me, actually, it's very, it's very, it's very touching they still come and say– Some of them say, 'I'm doing it because of you,' and but also they, they ask that question. Um, and it's, it's – I mean, I really don't know the answer, but it must be something about drawing and doing a lot of drawing and a lot of different kinds of drawing, because then you become completely familiar with the activity, and in a sense, that's the most important thing.

c Focus on the task and give Sts time, in pairs, to see if they can complete any of the sentences.

Play the video or audio again the whole way through.

Get Sts to compare with their partner, then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 ...both an artist and an illustrator.
2 ...he was finding his own way of drawing and he wanted to illustrate his own book.
3 ...had their first book published.
4 ...young people ask him for advice.
5 ...of him.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *pp.134–135*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 2

a 4 16 Focus on the task and the **Glossary** and go through it with the class.

Give Sts time to read sentences 1–8. Tell them the first time they listen they just need to mark each sentence T or F.

Play the video or audio (**Part 2**) once the whole way through for Sts to do the task.

Get Sts to compare with a partner.

Extra support

- You could check answers now, so when Sts are listening again in **b**, they only need to correct the F sentences.

4 16
(script in Student's Book on *p.135*)

Interview with an illustrator – Part 2

I How important is the relationship between author and illustrator?

Q Well, in some respects it has to be terribly important, I think! But it's, it's– um, the thing about it is initially it's, um, collaboration very often isn't what people think it is. You don't spend a lot of time talking much, 'Shall we do this? Shall we do that?' and I, I never want to do that. Essentially, the collaboration, the relationship, is with the text to begin with, with the book to begin with, and you have to read that first and you have to keep collaborating with– those, those are the messages from the writer, that is the thing that you're dealing with. You may want to talk to the writer as well, but if, if the– if you can establish the relationship with, with the words, that's the important thing.

I Are there any authors to whom you did talk a lot?

Q With Roald Dahl, I think our view of things, in many respects, is very, very different, and I think we, we did talk a lot and we needed to talk. Um, but it was on the basis of what he'd written, initially, so that I would– the way of going about it, which we established after a while, was that I would draw some pictures of what I thought the characters looked like, and the moments that I thought would be useful to draw and interesting to draw, then I would go and talk to him about it, and he would say, 'Could you do this and could you do this? We need to see more tortoises,' you know, or something like that! But um, er we talked quite a lot, again, some of it was about the technicalities of the book, getting it to work better, I think. Um, but I think to get into the mood of the book, which is a terribly important thing, it's something you have to do on your own, really, I think. The author can't tell you that.

I I can imagine that an author might ask an illustrator to redraw something. Does it ever work the other way round, that the illustrator asks the author to change things?

Q Er, it can do, yes. Actually Roald volunteered to alter things, I didn't ask him to, I mean, in the case of *The BFG*, which we spent a long time working on, um, the BFG had a different costume to begin with. Er, he had a long leather apron and long boots and that sort of thing. Of course, if you say an apron, when the character is introduced you say he was wearing an apron and you don't talk about it after that probably. But I had to draw it in every wretched drawing– picture, that there is in the book! So he– after a bit he said, 'This apron's getting in the way, isn't it?' because the chap has– you know, the giant has to run and it has to leap in the air, and so on and so on. So we went back and talked about what he would wear, er, that would keep his character the same, but, um, and that– also what came out of that, we couldn't decide what to put on his feet. And I went home, and a day or two later, arrived this strange brown paper parcel, which is– was one of Roald's own Norwegian sandals, and of course, that's– it solved the problem as far as what he wears is concerned, but in a funny way it also told you how near he was to his creation.

b Tell Sts that they will listen again and that this time they need to correct the false sentences.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each sentence has been answered and get Sts to compare what they have understood.

1 F (He says that the illustrator may want to talk to the author.)
2 T
3 F (He drew what he thought the characters looked like and then he would talk to Roald Dahl about it.)
4 F (He got into the mood of the books on his own.)
5 T
6 T
7 F (It got in the way / It was problematic.)
8 F (They were based on a pair of Roald Dahl's shoes.)

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.135*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 3

a 4 17 Focus on the task and the **Glossary** and go through it with the class.

Give Sts time to read questions 1–7.

Now play the video or audio (**Part 3**) once the whole way through for Sts to do the task.

Get Sts to discuss the questions and what they understood.

Then play the video or audio again if necessary.

Get Sts to compare with a partner and then check answers.

1 He has to be able to identify with them.
2 He identifies with them as he is drawing a character.
3 He never draws from life.
4 He drew on a screen in a TV studio about 40 years ago, but he no longer draws digitally.
5 He likes the way they feel on the paper.
6 They influenced him when he started drawing.
7 André François came to the exhibition.

4.17
(script in Student's Book on *p.135*)
Interview with an illustrator – Part 3
I Do you like all the characters you create in an illustration, or are some more interesting to you than others?
Q You have a sympathetic feeling for all of them, I think, but of course some are more interesting than others, I think. Um, that's not a question I've ever thought about, I don't think. Um, yes, I think some are more interesting, but I think the, the essence of that question, though I'm not sure I've got this right, is that you have to be able to, whether they're nice or not, or interesting or not, you have to be able to identify with them, um, so that you imagine, in some sense, as you're drawing, that you are them, and that's much more important than whether you're interested in them or like them.
I So you're not thinking of the children who are going to be reading the books?
Q What I'm interested in about children is children and about children in books, but I, I'm not illustrating children's books because I love children or because I have children, which I don't, or because– anything of that kind. What you have to do while you're illustrating that book is to identify with them for that moment, in the same way that that's how I know what they're doing, because I just become them for a moment, you know. In the same way that you become the elderly grandparent or you become the dog, or, or whatever the characters are!
I Do you draw from life?
Q I never draw from life, no, I make it all up. Um, and, um, I think I'm fortunate in that respect, I, I can imagine people. I do a rough drawing first to see how, you know, where the gestures are or what the, what the activity is, how the figures relate to each other, what the expressions on their faces are, so I get a rough drawing and then I, I work from that. But, um, I've mostly just invented.
I Do you ever draw digitally?
Q Digitally, curiously enough, I was probably one of the first people who did it, because I did, um, like 40 years ago, start– did drawing on a television screen. I mean, in a television studio, so that you could draw on the screen, but I haven't gone on with it. Um, I mean, I wouldn't mind doing it, the disadvantage to it from my point of view is that I like the feeling of the implement on the paper, so that it's– you get– you know, if you have a quill or a nib or a reed pen, you get a different kind of scratch, but if you're inventing what is happening, the reed pen is actually doing it. It's, it's not copying something, it's actually creating it as you're going along, so it's the fact that you can feel it on the paper is enormously helpful.
I Is there an artist or an illustrator that inspired you?
Q I mean I was very influenced by a lot of, of, er, people who were drawing when I started drawing in the 50s, um, I mean, Ronald Searle, for instance, who was, was – who you couldn't avoid being influenced by to a considerable extent, but the person that I think most had an effect on me was a French artist, a contemporary and friend of Searle, André François. When I was a young man I got his address and went to see him. And, um, then I suppose – he died a few years ago, he was nearly 90, but, um, just two or three years before that, I had an exhibition in Paris and it was rather wonderful because he turned up. I mean, I didn't invite him, the gallery owner invited him, um, so it was nice that he hadn't forgotten who I was, exactly.

b Now tell Sts they will listen again for more details.

Play the video or audio again the whole way through.

Get Sts to compare with a partner, then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 Some are more interesting than others. He has to imagine that he is them as he draws them.
2 He isn't illustrating children's books because he loves children and he doesn't have children. He just identifies with them.
3 He invents everything he draws.
4 He wouldn't mind drawing digitally.
5 It helps him to feel the scratch the quills, nibs, and reed pens make.
6 Ronald Searle influenced him a lot in the 50s. André François is probably the artist who had the biggest effect on Quentin Blake. He died a few years ago.
7 The gallery owner invited André François to the exhibition.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.135*. Translate / explain any new words or phrases.

2 VIDEO LOOKING AT LANGUAGE

a **4.18** Focus on the ***get*** box and go through it with the class.

Now focus on the task and give Sts time to read extracts 1–7.

Play the video or audio, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner, then check answers.

See the words in **bold** in script 4.18

Extra challenge

- Ask Sts if they can guess any of the missing highlighted words before they listen to the extracts.

4.18
Interview with an illustrator – Looking at language
1 ...but we got **it published**. And I thought, 'Well, I'll, I'll try – keep – I'll try and keep on with this until I'm 30...'
2 Um, and I got **to 30**, but I passed 30 and I didn't notice!
3 But um, er, we talked quite a lot, again, some of it was about the, about the technicalities of the book, getting it **to work** better...
4 ...but I think, to get, to get **into** the **mood** of the book, which is a terribly important thing...
5 So he – after a bit he said, 'This apron's getting **in** the **way**, isn't it?'
6 ...if you have a quill, or a nib, or a reed pen, you get a **different kind** of scratch
7 When I was a young man I got **his address** and went to see him.

b Put Sts in pairs and get them to say what each phrase means.

Check answers.

1 Someone published it for us.
2 I reached 30.
3 making it more successful
4 feel the atmosphere
5 preventing sb from doing sth
6 obtain a different sort of
7 I obtained his address.

3 VIDEO IN THE STREET

a **4.19** Focus on the task

Play the video or audio once the whole way through.

Check answers.

Laura	*Garfield*, Jim Davis
Marcus	*The Lord of the Rings*, JRR Tolkien
Louise	*The Little Prince*, Antoine de Saint-Exupéry
Maura	*Alice in Wonderland*, Lewis Carroll
Maura	*The Happy Prince and Other Stories*, Oscar Wilde
Sean	*Where the Wild Things Are*, Maurice Sendak

4.19

(script in Student's Book on *pp.135-136*)
I = Interviewer, L = Laura, M = Marcus, Lo = Louise, Ma = Maura, S = Sean

Laura
I Is there a book that you particularly like because of the illustrations?
L *Garfield*, I love *Garfield*. They have wonderful illustrations. With this, this stupid human, and the stupid dog, and the clever cat. I love it. That would be it.
I Do you have a favourite painting or poster in your house?
L I have a painting I bought in, er, Buenos Aires once with two tango dancers which I'm very fond of, I dance tango myself and it it has a meaning to me.
I Can you describe it?
l Mmm, not very strong colours. It's sort of black and white and she's wearing a, er, a red dress, which is also very classical tango-like and he's in black clothes and they're like, like from above, er, you see her leaning back. It's nice.

Marcus
I Is there a book that you particularly liked or like because of the illustrations?
M Um, er, it's difficult, but, er, I guess a book that I would enjoy the most because of the illustrations would be, er, actually, er, Tolkien's, er, *Hobbit* and *The Lord of the Rings*. He did a lot of original illustrations himself and they're, they're quite whimsical in their, in their design. I really enjoy that sort of originality.
I Do you have a favourite painting or poster in your house?
M Er, I have a really nice picture from Canada, by a, er, a, a local artist and it's, um, it's, it's inspired by the traditional Canadian styles. But it's, it's a black and red painting, very, very, er, striking, and, um, sort of a tribal style and I really, I really like that one. It's very vibrant and at the same time simple.

Louise
I Can you remember a book you read when you were a child where you liked the illustrations?
Lo Um, probably *The Little Prince*, because the author illustrated the book himself and he's got watercolour illustrations and they're just, they're so unique and timeless.
I Do you have a favourite painting or poster in your house?
Lo Um I have a calendar that my friend made. So it's got pictures of all of us, which is really nice.

Maura
I Is there a book that you particularly liked because of the illustrations?
Ma There's probably two books that I can think of that I liked because of the illustrations. One is *Alice in Wonderland*, um, by Lewis Carroll which had all the very famous line drawings, er, in the book of Alice going down, er, into Wonderland, following the White Rabbit, and I guess I really liked those because they kind of show you the characters and they help you to kind of fix the images of, er, the people within the book, so I really liked that one. And another one that I liked, and I don't know if they were the original illustrations that come with the book, were Oscar Wilde's *Short Stories*, and I always remember there was a picture of the Selfish Giant crying in the garden and I think I read that as a child so it must have really stuck with me that I can still see this image and again I think it was just a black and white line drawing.
I Do you have a favourite painting or poster in your house? Can you describe it?
Ma OK, I do have a fav– a favourite painting in my house at the moment. I actually got it for Christmas. And it was actually in my friend's bedroom and I saw it and I said, oh, that's really nice and she said, 'Oh OK well, you can have it for your Christmas present.' And I have it hanging up in my house at the moment. And it's two birds, in a garden about to, er, eat a plant. And, er, it's very, it's very cute, it's not realistic, and I just really like it, it's kind of a tree and underneath it it says something like 'We found love', which is probably sentimental, but anyway, it was quite sweet and I really liked it and it's in my house at the moment.

Sean
I Can you remember a book you read when you were a child where you liked the illustrations?
S Definitely *Where the Wild things Are*, er, by Maurice Sendak, without hesitation. Um, I remember it really vividly and it just it just used to come alive. Um, it was probably the first book that I, I used to take and read by myself, even before I could read, I think, and it just, it was, it was like a, the full-length feature film, it was really, um, the adventure came straight off the pages.
I Do you have a favourite painting or poster in your house? Can you describe it?
S Um, we recently went on holiday to Marrakesh, and there was a painting in the market which I really liked and, and I bought while I was there. So it's oil on canvas, and it's a, um, it's a painting of the of the medina, of the old town in Marrakesh, um, and it's fairly, it's a an impressionistic representation of the, of the old town with a lot of, um, repeated, um, rectangular shapes and, um, a really nice use of colour, mixtures of oranges, and yellow and red.

b Focus on the task and give Sts time to read the sentences.

Play the video or audio once the whole way through.

Check answers.

Louise	it's a collage of photos
Sean	it's of the place which its owner was visiting then
Marcus	it has two predominant colours
Laura	it shows an activity which its owner also does
Maura	it wasn't originally owned by them

c **4.20** This exercise focuses on some colloquial expressions which were used by the speakers. Focus on the phrases and give Sts time to read them.

Play the video or audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the phrase. Repeat for the other four phrases.

See the words in **bold** in script 4.20

4.20
1 I have a painting I bought in, er, Buenos Aires once with two tango dancers which I'm **very fond of**...
2 It's very vibrant and at **the same time** simple.
3 ...and he's got watercolour illustrations and they're just, they're so **unique** and **timeless**.
4 ...I think I read that as a child, so it must have really **stuck with me**.
5 with a lot of, um, repeated, um, rectangular shapes and, um, really nice **use of colour**...

Extra support

- Tell Sts to go to *p.135* and to look at the script for **IN THE STREET**. Play the video or audio again and tell Sts to read and listen at the same time.

Deal with any vocabulary problems and get feedback on what parts Sts found hard to understand and why.

4 SPEAKING

Put Sts in pairs or small groups and get them to ask and answer the questions, giving as much information as possible.

Monitor and help with vocabulary. Deal with any general language problems at the end of the activity.

Get some feedback.

G gerunds and infinitives
V health and medicine; similes
P /ə/

8A Doctor's orders

Lesson plan

In this lesson the topic is health and medicine.

The first half starts with a quiz on medical vocabulary, which revises vocabulary taught in previous levels of *English File*. Then Sts read an article about treatments or habits that doctors themselves say they would never have or do, and discuss it. This is followed by a listening on four people's experiences of alternative medicine, and Sts then talk about their own experiences and opinions.

The second half of the lesson starts with a grammar focus on gerunds and infinitives, and Sts look at perfect, continuous, and passive gerunds and infinitives, and some new uses. They then listen to a radio programme about common medical advice for everyday issues, for example on the amount of water we should drink, and whether or not it's really true. In Vocabulary Sts learn some common similes and then end the lesson focusing on the /ə/ sound.

STUDY LINK
- **Workbook** 8A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** gerunds and infinitives *p.176*
- **Communicative** Medical vocabulary definitions game *p.202* (instructions *p.186*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.74* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Mark Twain (1835–1910) is best known as the American author of *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*, but in his time was also known as a great humorist and was a popular public figure.
- Ask Sts if they agree with the quote.

1 VOCABULARY & SPEAKING health and medicine

Extra idea

- Before beginning this exercise you may want to focus on the lesson title and ask Sts what they think 'doctor's orders' means (things your doctor says you must / mustn't do).

Give Sts time to read the quiz and make sure they understand all the lexis. Set a time limit (e.g. ten minutes) for Sts to discuss the questions in small groups of three or four.

Check answers, eliciting the meaning of the words and correcting pronunciation where necessary.

Suggested answers

1 a from a fall, being hit by sb, or knocking against sth, leaving you with a blue, brown, or purple mark.
b from walking a long way in uncomfortable shoes, or from wearing shoes that are too tight. It is a swelling on the skin filled with liquid.
c as an allergic reaction to sth, or with certain children's illnesses such as measles. It is an area of red spots on the skin.
d from the bad effect that a drug has on you

2 a to cover a cut that is not serious. It is a small piece of material which sticks to the skin.
b to protect a part of the body that has been hurt, or after a sprain. It is a strip of cloth wound around a part of the body.
c if you have a bacterial infection (but not for a virus). It is a kind of medicine, e.g. penicillin.
d for a deep cut, or after an operation. A stitch is a short piece of thread used with a needle to sew up a wound.
e to check if a bone is broken. It is a photograph, which shows bones or organs in the body.
f if you are pregnant to check the baby's progress, or to check muscles or internal organs, e.g. for back or joint problems. It is a medical test in which a machine produces an image on a computer screen.
g if you're going to have an operation.

3 a for any small medical problem, or to get an appointment to see a specialist. (GP = General Practitioner, i.e. a doctor who deals with general medical problems that don't require a specialist.)
b because you have a medical problem that requires advice or treatment from a doctor who is an expert in that field.
c if you need to have an operation. A surgeon is a doctor who does this.

4 a sneezing, coughing, a runny nose
b same as for a cold, but also with a temperature, and general aches and pains
c vomiting / being sick and diarrhoea
d chest pain, increased or irregular heart rate
e coughing, especially at night, difficulty breathing
f speech difficulty, weakness or loss of feeling in one arm, loss of feeling in one side of the face.

5 a You might faint.
b You might have an allergic reaction, get a rash, your hand might swell.
c You might get an electric shock / get electrocuted.

2 READING

a Focus on the task and put Sts in pairs.

Give Sts a few minutes to discuss whether they think doctors would or wouldn't do the things in the list.

Get feedback, asking Sts to give reasons for their opinions.

b Focus on the article and get Sts to read it once and complete headings A–G with a treatment or habit from **a**. Point out the **Glossary**.

Check answers.

A have a full health check
B go to my doctor with a long list of symptoms
C sunbathe
D take sleeping tablets
E follow a low-carb diet
F have cosmetic surgery
G see a counsellor

c Focus on 1–7 and tell Sts that these are the reasons given by the doctors. They must read the article again and match reasons 1–7 with paragraphs A–G.

Get Sts to compare with a partner and then check answers.

1 D	3 E	5 A	7 C
2 B	4 F	6 G	

LEXIS IN CONTEXT

d Focus on the task and make sure Sts know the meaning of *paraphrase* (to express what somebody has said or written using different words).

Put Sts in pairs and get them to discuss the meaning of the highlighted phrases and how they would paraphrase them.

Check answers.

the advantages outweigh the disadvantages
= there are more advantages than disadvantages
it makes the doctor's heart sink
= it makes the doctor feel depressed
People underestimate the risk.
= People don't realize how dangerous it is.
Don't take my word for it.
= Don't believe me.
Nothing to do with
= There is no connection with

Deal with any other vocabulary problems that arose.

e Finally, focus on the discussion points. With a small class you may want to do this as an open-class activity. With large classes, divide Sts into pairs or groups of three and give them time to discuss the points.

Get feedback from different groups.

3 LISTENING & SPEAKING

a Although Sts may have similar-looking words in their own language, they may find the English words tricky to pronounce. Focus on the words for alternative medicine and give Sts, in pairs, a few minutes to say what they think they all are.

Check answers and model and drill pronunciation of the words.

acupuncture /ˈækjupʌŋktʃə/ It's a Chinese method of treating pain and illness which uses special thin needles which are pushed into the skin in particular parts of the body.
aromatherapy /əˌrəʊməˈθerəpi/ It's a technique which uses natural sweet-swelling oils for controlling pain or for rubbing into the body during massage.
chiropractic /ˌkaɪərəʊˈpræktɪk/ It involves treating some diseases and physical problems by pressing and moving the bones in a person's spine or joints.
homeopathy /ˌhəʊmiˈɒpəθi/ It's a system of treating diseases or conditions using very small amounts of the substance that causes the disease or condition.
hypnotherapy /ˌhɪpnəʊˈθerəpi/ It's a kind of treatment that uses hypnosis, that is putting people into an unconscious state, to help with physical or emotional problems.
osteopathy /ˌɒstiˈɒpəθi/ It's the treatment of some diseases and physical problems by pressing and moving the bones and muscles.

Extra support

- Do this as an open-class activity.

b 4 21 Focus on the task and the questions.

Play the audio once, pausing after each speaker for Sts to answer the questions. You could tell Sts to draw a chart in order to make it easier for them to complete the task.

Get Sts to compare with a partner and play the audio again as necessary.

Check answers.

Speaker 1	chiropractic; for a slipped disc; successful
Speaker 2	osteopathy and acupuncture; bad back, bad cold, and painful sinuses; successful
Speaker 3	no; she doesn't believe in it
Speaker 4	acupuncture; swollen foot; unsuccessful (for the sinuses)

4 21
(script in Student's Book on *pp.135–136*)

1
I'm not sure if I've ever had experience with what you would call alternative medicine, I've used chiropractic, but not everyone considers chiropractic to be alternative. I had been doing some sort of extreme exercises in the gym and I got a slipped disc and the pain was excruciating, and although my boyfriend at the time was an orthopaedic surgeon he told me to see a chiropractor, ha, and I must say it worked really well. The only problem was that although I felt fine after, I think, three or four visits, the chiropractor wanted me to keep coming back, and so I ended up having to make an excuse for not going back, I said that I was leaving the country basically, but it worked!

2
I'm very sceptical you know about alternative medicine, all sorts of alternative medicine, in fact I don't believe in them, except I suppose osteopathy, if you can that 'alternative' – but the only time I've had something that you would really call alternative medicine was when I went to an osteopath because I had a bad back, and at the same time as having a bad back, I had this really awful cold, terrible pain in my sinuses, and I could hardly breathe and the osteopath said, I can give you a sort of acupuncture, but it's with very small needles that they put in your ear, and I was lying face down having the osteopath deal with my back, and I could hardly breathe, so I said 'OK', so he put these tiny needles in my ear, and I've got to admit that the next day I was almost completely better – I felt so good, and it convinced me really that– in the sense that it definitely wasn't a placebo effect because I didn't believe in it, but I really felt much much better.

3
I don't use alternative medicine, because I think it's a waste of time and it doesn't work. If alternative medicine worked, it wouldn't be alternative, it would be actual conventional medicine. The reason that it is alternative is because we don't have any solid proof that it works. You only ever hear anecdotal evidence that it's worked for individual people, that's not real evidence, and I would say to anyone who's heard stories like that, look up 'the placebo effect'. There's no evidence that alternative medicine works beyond the placebo effect, and so as far as I'm concerned it's a waste of time and money, and at its worst it could even be dangerous or harmful if people are using it in place of real medicine that might cure their very real illness.

4
So having had endless pain as a result of this inflamed tendon in my foot, and after loads of antibiotics which seemed to take a very long time to have any effect, I decided to have a go at acupuncture. It just so happened that the doctor who was doing it was somebody that I'd known from the surgery where I used to go to, so I went to him, and it was an extremely pleasant experience, but unfortunately it didn't do any good at all, however if I was very ill or something and had tried like all sorts of normal cures I think I would be prepared to try it again.

c Give Sts time to read the questions and make sure they understand all the lexis, e.g. *as a last resort*.

Play the audio once or twice, pausing after each speaker for Sts to match the speakers and statements.

Check answers.

1 Speaker 3	5 Speaker 3
2 Speaker 1	6 Speaker 1
3 Speaker 4	7 Speaker 4
4 Speaker 2	8 Speaker 2

Extra support

- If there's time, get Sts to listen again with the script on *pp.135–136*, focusing on any new vocabulary that Sts didn't understand.

d You may first like to tell Sts about any experiences you have had with alternative medicine and whether they were successful or not. Then put Sts in pairs or small groups to answer the questions.

Get feedback about any good / bad experiences.

4 GRAMMAR gerunds and infinitives

a Focus on the task and give Sts time to write the verbs or phrases in the correct column. They could do this individually or with a partner.

Extra support

- Tell Sts to do this in their notebooks, so that they end up with a correct list in their SB.
- To help Sts you could tell them how many verbs are in each column: column 1 has eight verbs, column 2 has 13, and column 3 has three.

b 4.22 Play the audio for Sts to listen and check.

Check answers.

See script 4.22

4.22
+ *to* + infinitive

+ *to* + infinitive	+ gerund	+ infinitive without *to*
afford	avoid	had better
agree	can't help	needn't
happen	can't stand	would rather
manage	deny	
pretend	imagine	
refuse	involve	
tend	be worth	
threaten	look forward to	
	miss	
	practise	
	regret	
	risk	
	suggest	

c Now focus on the task and sentences.

Get Sts to do the exercise individually and then compare with a partner.

Check answers.

1 ✓	5 to park
2 being told	6 to keep
3 to have stopped	7 worrying
4 ✓	8 to become

d Tell Sts to go to **Grammar Bank 8A** on *p.154*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, answering any queries.

Additional grammar notes

- At this level Sts should be quite confident about whether they need to use a gerund or infinitive after many common verbs. Here Sts look at some more complex gerund and infinitive constructions (e.g. passive gerunds and infinitives) and also some other uses of gerunds and infinitives not previously covered.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a
1 to have followed / to follow
2 to have been
3 to be told
4 running
5 to be working
6 to have saved
7 committing / having committed
8 to eat
9 phoning
10 to walk

b
1 haven't got / don't have enough time to
2 hate being woken (up)
3 Do you regret not studying / not having studied
4 without being asked / having been asked
5 'd love to have gone / 'd loved to have been able to go
6 The children seem to be having a good time
7 plan is not to have an operation

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

e Sit Sts in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication** ***Guess the sentence***. **A** on *p.107*, **B** on *p.111*.

As Sts did a similar activity in lesson **3B**, this activity should not need much demonstration although you could get a pair of Sts to do the first two sentences to the whole class as a reminder.

If you did not do the activity in **3B**, see *p.55* for how to demonstrate the activity yourself. Write on the piece of paper:

I WOULD LOVE TO HAVE GONE TO THE CONCERT LAST NIGHT, BUT I COULDN'T GET A TICKET.

Then write on the board:

I WOULD LOVE _____ LAST NIGHT, BUT I COULDN'T GET A TICKET. (+)

Go through the instructions. Emphasize that Sts should write their ideas next to the sentence, but not in the gap, and only complete the gap when they have guessed the sentence correctly.

Sts continue in pairs.

Monitor and help.

Tell Sts to go back to the main lesson **8A**.

5 LISTENING & SPEAKING

a Focus on the task and do this in pairs, small groups, or as an open-class activity.

If Sts worked in pairs or small groups, elicit some opinions. Don't tell Sts if they are right or not.

b 4 23 Play the audio for Sts to listen and check their ideas.

Pause after each number and picture has been mentioned and check the answer.

A You should eat five portions of fruit and vegetables a day.
B You should drink eight glasses of water a day.
C You should eat 2,000 calories a day (if you are a woman).
D You should sleep eight hours a night.
E You should do 30 minutes of exercise five times a week.
F Children shouldn't spend more than two hours a day looking at screens (computers, TV etc.).

4 23

(script in Student's Book on *p.136*)

Think about your average day as a series of choices. You get up, you choose what to eat, you decide whether to go for a run, whether or not to indulge in a glass of wine or to have a second helping of dessert. You're constantly making decisions based on what you want versus what you think is good for you. But how do you know what's good for you? Nowadays we are bombarded with research and statistics telling us what we should or shouldn't do – but are the numbers really right?

First of all, the classic advice to eat five portions of fruit and vegetables a day. Does it really make a difference? Well, it's a lot more useful than just saying 'eat a varied diet', because how do we know what that really means? But five portions may not be enough. A World Health Organization study found that in the countries with the lowest levels of heart disease, the average person was eating around ten portions a day of fruit and veg. So although five will do you good, more might be better. In the UK, by the way, most people still only average three.

From food to water. The claim that we should drink eight glasses of water a day is widely attributed to a report by the American National Academy of Sciences, which estimated that we needed 2.5 litres of fluid a day, which is approximately eight glasses. But, and this is the key thing, the fluid doesn't need to be water. For example, we already take in three-quarters of a litre of fluid from the food we eat each day. The eight glasses of water idea might seem fairly harmless, but it has created a belief that we don't drink enough water. In fact the best advice is, if you're thirsty, have a drink – water, tea, juice, whatever you feel like. If not, you're probably fine.

Now the tricky question of how much we should eat – or, more specifically, how many calories a day we should consume. The standard guidelines are 2,000 calories a day for women and 2,500 for men. But this is a simplification. The actual amount you need depends on your weight and height, the amount of activity you do, and your metabolism – some people can eat like a horse and not put on weight. Every individual is different, and needs to balance their own food intake against their own calorie needs.

What about sleep? Well, for everyone who tells you they can get by on four hours a night, studies show that most people need between seven and nine hours of sleep to function well. If you regularly average less than seven hours, then you have an increased risk of depression, diabetes, and heart problems. But sleeping for more than nine hours a night has also been associated with an increase in health issues. So eight hours a night is probably about right, though a bit more or a bit less shouldn't do you any harm.

On to exercise. You've probably heard that the recommended amount of exercise is a minimum of half an hour's moderate activity five times a week. But even if you're doing the recommended amount, it may not be enough if you then drive to work and sit at a computer all day. A review by the *American Journal of Clinical Nutrition* said that an average of 30 minutes daily may not prevent unhealthy weight gain in many people. The message? Do the recommended amount of moderate activity, but try to do more if you can, especially if you spend a lot of the day sitting down.

And finally, we all know how addicted our kids are to anything with a screen. But given the amount of panic there is about children watching TV, playing computer games or going online, there is surprisingly little research into the long-term effects of screen time. So, should we limit screen time to protect our children's physical or emotional health? It's a difficult question to answer. Obviously sitting down for too long is as bad for children as it is for adults, but a large-scale UK study of 11,000 children showed no relationship between screen time and emotional or social problems, or an inability to concentrate or make friends. So while the internet may be changing how our brains work, the idea of limiting screen time to two hours a day isn't supported by research. Instead we should make up our own minds about what's best for our children – and for ourselves.

c Focus on the task and make sure Sts understand what they have to do.

Play the audio again, pausing after each piece of advice to give Sts time to make notes.

Check answers.

A We should really be eating more than five portions a day of fruit and vegetables, and possibly ten.
B We should really be drinking whatever we want when we feel thirsty.
C The number of calories we should really be eating depends on our weight, height, the amount of activity we do, and our metabolism. Some people need more than 2,000 calories a day, some less.
D We should really be sleeping about eight hours a night.
E Do 30 minutes of exercise five times a week and more if you spend most of the day sitting down.
F We should just decide what is best for our children and for ourselves.

Don't ask Sts their opinion on any of the advice given as they will be doing this later in the lesson.

LEXIS IN CONTEXT

d 4 24 Focus on the task and then give Sts time to complete each gap with the correct form of either *make* or *do*.

Play the audio for Sts to listen and check.

Check answers.

1 making	4 do	7 make
2 make	5 Do	
3 do	6 make	

4 24
1 You're constantly making decisions based on what you want versus what you think is good for you.
2 Does it really make a difference?
3 So, although five will do you good, more might be better.
4 So, eight hours a night is probably about right, though a bit more or a bit less shouldn't do you any harm.
5 Do the recommended amount of moderate activity, but try to do more if you can, especially if you spend a lot of the day sitting down.
6 ...but a large-scale UK study of 11,000 children showed no relationship between screen time and emotional or social problems, or an inability to concentrate or make friends.
7 Instead we should make up our own minds about what's best for our children – and for ourselves.

e Focus on the task and get Sts to discuss the questions in pairs.

Check answers for 1 and get some feedback from various pairs for 2, 3, and 4.

1 D was the most accurate and B and F the least. A, C, and E all have some basic truth in them.

6 VOCABULARY similes

a Elicit the pronunciation of *simile* /ˈsɪməli/ and focus on the example from the listening. Then focus on the **Similes for comparisons** box and go through it with the class.

Give Sts time to complete the similes individually or in pairs.

If Sts worked individually, get them to compare with a partner.

Extra challenge

- You may want to teach Sts a few more common similes, e.g. *as smooth as silk*, *as cold as ice*, *as solid as a rock*, *as good as gold*, *fit like a glove*, *sleep like a baby*, etc.

b 4 25 Play the audio for Sts to listen and check.

Check answers, eliciting what each simile means.

1 mule (= very stubborn)
2 sheet (= very pale)
3 fish (= drinks a lot, refers to alcohol)
4 post (= can't hear at all)
5 log (= sleeps very well) (You may also want to teach the alternative simile *sleep like a baby*.)
6 bat (= can't see at all)
7 gold (= very well-behaved)
8 rake (= very thin)
9 flash (= very quickly)
10 dream (= works very well)

4.25

1 My husband's as stubborn as a mule – he refuses to go to the doctor about his bad back.
2 She's as white as a sheet. I think she's going to faint.
3 He drinks like a fish. He really ought to cut down.
4 He's as deaf as a post. You'll have to speak up a little.
5 She sleeps like a log. I don't think she's ever had problems with insomnia.
6 Your mother's as blind as a bat. She should get her eyes tested.
7 She's been as good as gold. She took all her medicine without making any fuss.
8 He's lost a lot of weight since his illness. He's as thin as a rake.
9 When I pressed the button the nurse came as quick as a flash and changed my drip.
10 My new medication works like a dream. I feel a hundred times better.

Extra support

- Go through the words in the list first to make sure Sts know what they all mean. A *bat* is an animal like a mouse with wings, that flies and feeds at night. A *log* is a thick piece of wood. A *mule* is an animal which has a horse and a donkey as parents. A *post* is a piece of wood set in the ground vertically, e.g. a lamp post or sth to support a fence. A *rake* is a garden tool with a long handle and a row of metal points at the end, used for gathering fallen leaves.

7 PRONUNCIATION /ə/

Pronunciation notes

- As Sts should know at this level, /ə/ is the most common sound in English. /ə/ can be spelt by any vowel. It always occurs in unstressed syllables or unstressed words, e.g. articles and prepositions.
- Encouraging advanced Sts to make the /ə/ sound correctly is one way of instantly improving their sentence rhythm and general pronunciation, and making their speech sound more natural.

a Focus on the **Fine-tuning your pronunciation: the most common sound in English** box and go through it with the class.

Now focus on the task and tell Sts they might find it easier if they say the sentence out loud to themselves.

b 4.26 Play the audio for Sts to listen and check.

Get Sts to compare with a partner and then check answers.

Unstressed words with /ə/ sound: as, as, a, to, to, the, about
Stressed words with the /ə/ sound: husband, stubborn, doctor

4.26
See the sentence in the Student's Book on *p.77*

Get Sts to practise saying the sentence.

Put Sts in pairs and get them to practise sentences 2–10 in **6a**.

Extra support

- You could play audio 4.25 again, pausing after each sentence for Sts to listen and repeat. Then put Sts in pairs and get them to practise saying them.

c Focus on the task and give Sts time to think of three people or things they could describe using the similes. You could demonstrate the activity first.

Put Sts in pairs and get them to tell each other their three sentences. Remind them to use the /ə/ sound in *as…as a* in the similes.

Get some feedback.

G expressing future plans and arrangements
V travel and tourism
P homophones

8B Traveller or tourist?

Lesson plan

The topic of this lesson is travel and tourism.

In the first half Sts begin by doing an authentic questionnaire from www.virgin.com, a travel website, to find out what kind of traveller they are (we found it very accurate!). This leads to vocabulary, where Sts learn new travel-related words and phrases. They then read a newspaper article in which the writer attacks travellers and defends the reputation of tourists. The writing focus is on a discursive essay in which the writer argues in favour of or against a statement – in this case the topic is tourism.

In the second half of the lesson the grammar, language for expressing future plans and arrangements, is presented through a series of WhatsApp messages. Sts then move on to a listening about a disastrous flight. The Speaking is about Sts' own bad journeys. The pronunciation focus is on homophones (words pronounced the same, but spelt differently, e.g. *site* and *sight*) and the lesson ends with the song *Holiday Romance*.

STUDY LINK
- **Workbook** 8B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** expressing future plans and arrangements *p.177*
- **Communicative** Travel role-plays *p.203* (instructions *p.186*)
- **Vocabulary** Travel and tourism *p.222* (instructions *p.211*)
- **Song** *Holiday Romance p.238* (instructions *p.229*)
- **www.oup.com/elt/teacher/eng**

Optional lead-in – the quote

- Write the quote at the top of *p.78* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Paul Theroux (1941–) is an American travel writer and novelist. He is regarded as one of the great contemporary travel writers.
- Ask Sts what they think the quote means and whether they agree with it.

1 VOCABULARY & SPEAKING travel and tourism

a Focus on the quiz and explain / elicit the meaning of any words you think your Sts might not know, e.g. *seaweed face mask*, *rambling*, *meandering*.

Get Sts to do the quiz and find out what traveller type they are.

Extra support

- Get Sts to look at the pairs of alternatives in each bubble and ask them to explain what kind of person each represents, for example, *Flip flops* means a person who just wants to relax somewhere warm and *Comfy shoes* means someone who plans to do a lot of walking.

b Tell Sts to go to **Communication *What kind of traveller are you?*** on *p.108*.

Sts read about their traveller type.

Put Sts in pairs and get them to tell their partner what kind of traveller they turned out to be and whether they agree. They should then decide whether they would be good travel companions or not.

Get some feedback from various pairs.

c Tell Sts to go to **Vocabulary Bank *Travel and tourism*** on *p.169*.

Focus on **1 Verbs & verb phrases** and get Sts to do **a** individually or in pairs.

4.27 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts. You might want to highlight that the *t* in *postpone* /pə'spəʊn/ is silent.

See script 4.27
The three idioms mean:
hit the shops = go shopping
get away from it all = to have a holiday in a place where you can really relax
recharge your batteries = to get back your strength and energy by having a holiday

4.27
Travel and tourism
Verbs & verb phrases
1 set off on a journey
2 extend a trip
3 go camping
4 go on holiday
5 cancel a trip
6 postpone a trip
7 wander round the old town
8 chill out after a tiring day
9 soak up the atmosphere
10 sample the local cuisine
11 hit the shops
12 get away from it all
13 recharge your batteries

Focus on **2 Describing places** and get Sts to do **a** individually or in pairs.

4 28 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. You may want to model and drill the pronunciation of some of these words, e.g. *breathtaking*. Highlight that:

– *touristy* is usually used in a negative sense. Compare: *This is a tourist town* (factual statement) and *This town is very touristy* (implied criticism).

– *off the beaten track* comes from the idea that the *beaten* (i.e. flattened by thousands of footsteps) *track* is the road where many people walk. A place which is *off the beaten track* is away from where most people go and is therefore more remote, unspoilt, etc.

– *breathtaking* = so beautiful or spectacular it takes your breath away, i.e. it leaves you unable to breathe.

– *tacky* is informal for cheap, badly made and / or lacking in taste.

2	dull	8	breathtaking
3	touristy	9	picturesque
4	spoilt	10	tacky
5	lively	11	remote
6	off the beaten track	12	unspoilt
7	overcrowded		

4 28

Describing places

1 I think that restaurant's overrated.
2 The museum's pretty dull, but the café's good.
3 The shops are quite touristy, but we bought some nice things.
4 The seafront has been spoilt by all the new hotels.
5 It's a really lively area at night.
6 We found a tiny café in the back streets of Venice, right off the beaten track.
7 The hotel pool is always overcrowded.
8 The view is absolutely breathtaking.
9 We went to a very picturesque little fishing village yesterday.
10 The souvenirs were all plastic Eiffel Towers and key rings, really tacky stuff.
11 The site of the temple is extremely remote – you can only get there on foot, and it takes four hours.
12 It's a lovely city, almost completely unspoilt by tourism.

Focus on **Activation** and give Sts time to think about their last holiday and places in their country that could be described using the adjectives in **2**.

Put Sts in pairs and get them to tell each other about their last holiday and the places they thought of for **2**.

Get some feedback.

Tell Sts to go back to the main lesson **8B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

2 READING

a Do this as an open-class activity. Many Sts will have heard of Benidorm and Cancún, but if not, you may need to explain that they are mass tourist beach holiday destinations in Spain and Mexico respectively. Outer Mongolia is a remote area of Asia between Russia and China.

b Focus on the article and elicit / explain the meaning of each subheading. i.e. *exploitation*, *economics*, *fun*, and *conviviality*.

Now focus on the three summaries.

Set a time limit for Sts to read the article once for gist and then give them time to choose the best summary.

Check the answer.

1 Travellers think they're superior to tourists, but in fact it's the other way round.

c Focus on the task and give Sts time to read 1–10. Remind Sts to underline where they found the journalist's answers.

Set a time limit and tell Sts to read the article again and then go through the questions and answer them T (true) or F (false).

Check answers.

1 T (line 1: ...travellers are the people that got there first.)
2 F (line 8: There is no evidence...to suggest that the quality of appreciation is any the less because tourists turn up in large groups.)
3 F (line 13: They gained financial security...)
4 T (line 18: By contrast, tourists – with all their varying needs – bring cash in buckets.)
5 F (line 21: They maintained...that they were having a wonderful time.)
6 F (line 24: ...there's no moral or qualitative hierarchy of holiday pleasures. Flying to Alicante is in no way inferior to flying to Ulan Bator.)
7 T (line 30: Tourists like one another. Travellers apparently don't like anybody, unless they are natives.)
8 F (line 33: I'm generally delighted to run into other Britons...)
9 T (line 38: The purest expression of the tourist experience is, perhaps, the package holiday – reviled by all...)
10 T (line 41: I've lost count of the occasions I've been in a hotel bar..., sharing most convivial moments with fellow passengers. Across the bar, lone-travelling couples have looked on, as jealous as hell.)

LEXIS IN CONTEXT

d Focus on the task and make sure Sts try to work out the meaning from the context before matching the highlighted phrasal verbs with their meanings.

Get Sts to compare with a partner and then check answers.

1 stand off from	5 go on about
2 turn into	6 pass through
3 run into	7 turn up
4 look on	

e Focus on the task and go through it with Sts.

Divide Sts into groups of three or four, and give them time to discuss the questions.

Get feedback and tell Sts what you think.

3 WRITING a discursive essay (2)

In this lesson the focus is on the second type of discursive essay, where Sts decide to either argue in favour or against a statement (the balanced approach was covered in **6B**). The writing skills focus is on topic sentences and using synonyms, and the **Useful Language** section covers common expressions for giving personal opinions, and for expressing opposite arguments and refuting them.

Tell Sts to go to **Writing *A discursive essay* (2)** on *p.122*.

ANALYSING A MODEL TEXT

a Focus on the text type (a discursive essay where you take one side). Remind Sts of the balanced approach, which they covered in **6B**. Point out that sometimes an essay title simply asks them if they agree with a statement or not. As an alternative to the balanced approach, they can argue in favour of or against the statement rather than giving both sides of the argument. They can also include a typical counter argument which they then refute (prove that it is wrong), although this may not always be necessary or appropriate.

Focus on the **Key success factors** and go through them with the class. Then focus on the task, and give Sts time, in pairs, to discuss the essay title and decide whether, generally speaking, they agree or disagree with it.

Get feedback to find out what the majority of the class thinks.

b Focus on the **Topic sentences** box and go through it with the class.

Now focus on the task and give Sts time to read A–E and, in pairs, discuss how the paragraphs are likely to continue.

Check answers.

A We expect the rest of the paragraph to give examples of this, e.g. better public transport, better water systems, etc.
B We expect the paragraph to develop this argument and give more examples, e.g. overcrowding, excess traffic, etc.
C We expect some information about tourism in general.
D We expect specific examples of what governments are doing and the results of this, e.g. creating conservation areas.
E We expect the paragraph to elaborate further, e.g. jobs are created in hotels and restaurants.

Elicit whether the essay will be in favour of or against tourism.

It will be in favour of tourism – topic sentences A, D, and E introduce paragraphs in favour of tourism, only B introduces an argument against.

c Now focus on the model essay. Tell Sts to read it once and then to read it again, completing each paragraph with the appropriate topic sentence.

Get Sts to compare with a partner and then check answers.

1 C 2 E 3 A 4 D 5 B

d Focus on the task and give Sts time to discuss the questions in pairs.

Check answers.

1 In the introduction and the conclusion
2 Three
3 To give an opposing opinion, and then refute it

e Focus on the **Using synonyms and richer vocabulary** box (this was also focused on in **2B**) and go through it with the class.

Now focus on the task and tell Sts to look for the synonyms in the topic sentences as well as the paragraphs.

Check answers.

1 holidaymakers, visitors
2 influences
3 for instance
4 generally, on the whole

USEFUL LANGUAGE

f Finally, focus on the expressions and get Sts to complete them.

Get Sts to compare with a partner and then check answers.

1 believe	5 Personally	9 may have...nowadays
2 feel	6 argue	10 flaws
3 view	7 claimed	11 case
4 opinion	8 those	

PLANNING WHAT TO WRITE

a Focus on the task. Tell Sts to read the two essay titles and decide which side of the argument they take and why, and make notes of three or four reasons.

b Now put Sts in pairs and get them to share their ideas, but point out that they don't have to agree. They should also think of typical opposing arguments.

Get feedback from individual Sts, finding out if they agree or disagree, what their reasons are, and if they can refute a typical opposing argument.

c Now get Sts to decide which essay they are going to write and to write topic sentences for the introduction and the main paragraphs.

Then get them to compare with a partner and comment on, and improve where possible, each other's sentences.

Extra support

- If a pair has chosen the same essay title and agreed with each other when they discussed it, they could write the topic sentences together.

Finally, go through the **Tips** with the class.

WRITING

Go through the instructions, and set the writing for homework.

Tell Sts to go back to the main lesson **8B**.

4 GRAMMAR expressing future plans and arrangements

a Focus on the task and get Sts to circle the correct forms of the verbs.

Check answers.

1 ✓	3 It's now leaving	5 to start
2 I'll let	4 I'll be waiting	6 to board

You may want to point out that in 3, although we can often use the present simple for 'timetable' future, here the flight is delayed and 6.30 is not its normal departure time, so the present continuous is more appropriate.

b Tell Sts to go to **Grammar Bank 8B** on *p.155*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Sts should be very familiar with the different verb forms used to express future plans and arrangements. Here they are pulled together and contrasted. Other ways of expressing this aspect of the future, such as *be due to* and *be about to*, may be new for Sts.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a

1 be having	4 ✓	7 ✓
2 going to watch	5 ✓	8 ✓
3 going to ask	6 I'll be wearing	9 ✓

b

4 no difference
5 *is due to arrive* is more formal
7 *is to open* is more formal
8 *I'll be seeing* implies it's sth you know will happen, but that you have probably not planned yourself. *I'm going to see John* implies you have planned it.
9 no difference

c

1 We're about to leave
2 Our Head of Department is due to be promoted
3 Will you be going to the canteen at lunchtime
4 The ministers are on the point of signing
5 The manager will be responding to your complaint

Tell Sts to go back to the main lesson **8B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c Focus on the questions and give Sts time to think about their plans and arrangements.

Put Sts in pairs and get them to discuss their plans for a trip / journey and any arrangements they have already made.

Monitor and help, correcting any errors in grammar.

Get some feedback. If you have any plans yourself, you could tell the class.

5 LISTENING

a Focus on the task and the headline, *Christmas getaway crippled by storms*. Make sure Sts understand what it means. You may want to tell Sts that Clive is one of the co-authors of *English File*, and this is a true story.

Elicit some ideas about where Clive was travelling to, why, and the kind of problems he might have had.

b 4.29 to 4.34 Focus on the task and give Sts time to read the questions.

4.29 Play the audio once the whole way through and get Sts to answer the questions and compare them with a partner.

Get Sts to answer questions 1 and 2 and then compare answers with a partner. Play the audio again if necessary.

Check answers for 1 and 2, and elicit responses to the question in blue.

1 He was travelling to the UK from Spain. He was with his wife and two children. It was 23rd December.
2 He got a text message from his brother. It worried him because his brother mentioned that there was a terrible storm in London.

4.29
(script in Student's Book on *p.136*)
I was I was travelling back from Spain to the UK, I was with my family, with my wife and two young children, it was two days before Christmas, and we were travelling back to London to visit my family there. It was an evening flight, I think the flight left around 10 o'clock, and it was leaving from Valencia. The weather there was really good, but just before we were going to take off, I was just reading my, you know, the messages at the last minute and I saw there was a message from my brother, so I read it, and he was asking me whether the flight had been cancelled, because he said in the message that there was a very, very bad storm in London with gale-force winds. I sent a message back to him saying, well no actually we're just taking off, but obviously it made me wonder what the weather was going to be like when we got there.

4.30 Repeat the same process. You might want to tell Sts that Gatwick is the name of one of the London airports.

Check answers 3–5 and elicit responses to the question in blue.

3 When they were getting near to Gatwick Airport.
4 He told them that the plane was going to circle Gatwick for a while.
5 Clive felt terrible. He thought the plane was going to crash.

4.30
(script in Student's Book on *p.136*)
It was a two-hour flight, everything was normal, until we got to Gatwick. As we were approaching Gatwick the pilot came on and he said, 'I'm sorry, we can't land yet because there's really bad weather here, so we're going to circle for a while. So the plane started circling, and then we started getting the worst turbulence I've ever, ever experienced. The plane just seemed to be going up in the air, then dropping, then rising up again and then dropping. This went on for about 20 minutes. Then the pilot obviously decided he was going to have a go at landing, but as he got nearer and nearer to the ground, the wind just got stronger and stronger, and the plane was being knocked around, and I really thought 'This is it, we're going to crash'.

4.31 Repeat the same process.

Check answers 6–8 and elicit responses to the question in blue.

6 The pilot decided not to land and went straight up into the air.
7 They were frightened and some people gasped.
8 The pilot said he couldn't land at Gatwick as it was too windy and the airport had closed.

4.31
(script in Student's Book on *p.136*)
Just at the very last moment, the pilot obviously realized that it was impossible to land and he changed his mind and the plane suddenly shot back up in the air and this was a really scary moment and a lot of people on the plane they sort of gasped in alarm. The plane started gaining height, the pilot didn't say anything, and when we finally got up, well, really high again then he came on and he said, 'I'm very sorry, but I just couldn't land, it was too windy, and I'm afraid we can't land at Gatwick now because the airport's been closed. In fact I have to tell you that we can't land anywhere in the UK because all the airports are closed.' Everyone on the plane was sort of looking at each other and I think we were all thinking, 'So where are we going to land? Have we got enough petrol to land somewhere else?

4.32 Repeat the same process.

Check answers 9–11 and elicit responses to the question in blue.

9 Amsterdam / Holland
10 Because it was less windy and they had been given permission to land.
11 They felt very relieved and applauded.

4.32
(script in Student's Book on *p.136*)
Well then the pilot said, 'Fortunately, Amsterdam airport has said we can land there, so we're off to Holland now.' Then we had a two-hour journey to Holland, that was OK, fairly calm, fairly normal, and then as we came in to land at Amsterdam, the pilot warned us, he said 'It's going to be windy here too, but not as bad as at Gatwick' and it was quite a good landing, little bit bumpy, and everyone was very very relieved to get down on the ground, in fact, all the passengers applauded. We all started getting up, to be honest we couldn't wait, you know, to get off, to get our feet on firm ground again.

4.33 Repeat the same process.

Check answers for 12 and 13, and elicit responses to the question in blue.

12 They were told to stay on the plane because it was going to refuel and fly back to Gatwick.
13 They could get off the plane, but they wouldn't get a hotel.

4.33
(script in Student's Book on *p.136*)
But then, just as we were getting all our things from the overhead locker, one of the cabin crew got on the loudspeaker and he said, 'Well no, no, don't get off because what's happening now, is we're going to refuel, and then we're going to fly back to Gatwick. We're going to have another try, because we think that in a couple of hours, the weather should be better at Gatwick.' And he said, 'If you want to get off, you can get off, but there won't be a hotel for you, because this plane's going back to Gatwick.'

4.34 Repeat the same process.

Check answers 14–16.

14 They all decided to get off the plane.
15 They stayed in a hotel at Amsterdam airport. Then they got a train to Belgium and there they got on the Eurostar to London.
16 They got home on Christmas Eve / 24th December.

4.34
(script in Student's Book on *p.136*)
So then everyone had a bit of a dilemma, and in fact what happened was that pretty well everyone who had children, all the parents, there were a lot of children on the plane, because it was Christmas, pretty well everyone who had children got off the plane and the others stayed on. We were really happy to get off that plane and we spent the night in Amsterdam airport, and then in the morning we got a train from Amsterdam to Belgium. In Brussels, we picked up the Eurostar, and that took us through France, under the Channel, and back to London. So, after travelling all day, we finally got home around seven o'clock in the evening, just in time for the children to hang up their stockings for Christmas. Definitely the most frightening experience I've ever had.

LEXIS IN CONTEXT

c Focus on the task and the words and expressions. Get Sts to discuss what they mean with a partner.

Check answers.

1 gale-force winds = extremely strong winds
2 approaching = getting near to
3 circle = to move in a circle; to go round and round
4 turbulence = a series of sudden and violent changes in the direction that air or water is moving
5 shot back up = rose again suddenly
6 gaining height = getting higher and higher
7 we're off to = we're leaving for
8 bumpy = uncomfortable with a lot of sudden unpleasant movements
9 relieved = feeling happy because something unpleasant has stopped
10 dilemma = a situation in which you have to make a difficult choice between things of equal importance

Extra support

- If there's time, get Sts to listen again with scripts 4.29 to 4.34 on *p.136*, focusing on any new vocabulary that Sts didn't understand.

d Do this in pairs, small groups, or as an open-class activity.

If Sts worked in pairs or small groups, get some feedback.

6 SPEAKING

a Focus on the task and the plan for telling the story.

Give Sts time to try to think of a journey and make a few notes.

b If you have a good story, tell the Sts, using some of the expressions from the plan. Then put them in groups and get them to tell each other their stories. Encourage Sts to listen 'actively' and interact with the person telling the story with exclamations and further questions.

Get each group to vote on the best story and then get that student to tell the class about their bad journey.

7 PRONUNCIATION homophones

Pronunciation notes

- Homophones are words with different meanings, but the same pronunciation (e.g. *wait* and *weight*). Even at this level Sts often doubt whether two words are pronounced exactly the same when their spelling is different. Homophones may also occasionally cause confusion for Sts when they hear one word, but imagine that they have heard the other.

a Focus on the **Homophones** box and go through it with the class, stressing that the pronunciation of the words is identical.

Focus on the task and the example. Elicit / explain the meaning of *quay* (= a platform in a harbour where boats come in to load, etc.).

Get Sts to continue in pairs.

Check answers, getting Sts to spell the words.

2	a	wait	b	weight
3	a	bored	b	board
4	a	break	b	brake
5	a	fair	b	fare
6	a	piece	b	peace
7	a	court	b	caught
8	a	site	b	sight
9	a	through	b	threw
10	a	suite	b	sweet
11	a	serial	b	cereal
12	a	whether	b	weather

b Focus on the task. Demonstrate by asking a student for two meanings and spellings of /weɪt/.

Then get Sts to continue in pairs.

Make sure they swap roles.

Extra challenge

- You could ask Sts if they know any more homophones, e.g. *sent* / *cent* / *scent*; *flower* / *flour*; *waste* / *waist*; *new* / *knew*; *aloud* / *allowed*, etc.

8 4 35 SONG *Holiday Romance*

This song was written and recorded by British rock band The Kinks in 1975. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.238*.

4 35 Available as MP3 on CD4

Holiday Romance
I had a break for a week
So I booked my seat
And confirmed a reservation
At a quiet little seaside hotel
I packed my bags
And I caught my train and
Reached my destination
Just in time for the dinner gong (ding dong)
Then I saw Lavinia
Standing at the bottom of the stairs
And I fell for Lavinia
The moment that I saw her standing there

Lavinia looked so divine
As she walked up to the table to dine
And then Lavinia's eyes met mine

I thought, 'Can this be love
Can this be lovey-dove
Or just a holiday romance?
Can this be long lost love at last
Or is it just a flash in the pan?'

Then after cheese and liqueurs they struck up the band,
I plucked up my courage and I asked Lavinia to dance
That was the start of my holiday romance
Just a holiday romance

We did the foxtrot, samba, and danced through the night
The last waltz came and we held each other so tight
That was the start of my holiday romance

Chorus
It's just a holiday romance
A simple holiday romance
I wonder, should I take this chance?

We walked on the beach
And we paddled our feet
And we watched all the swimmers
And the holiday treat felt complete
We drank lemonade
And we sat in the shade
I thought I must be on a winner
And I acted cool and discreet
For I knew that Lavinia
Was the shyest lady that I'd ever meet
And I knew that Lavinia
Would only be my lady for the week

Chorus
It was just a holiday romance

Can this be love?
Can this be lovey-dove
Or just a holiday romance?

I tried to kiss her, she walked away
She said 'Better stop, my husband's
Coming to collect me today'
That was the end of my holiday
Sweet and innocent holiday
End of my holiday romance

7&8 Revise and Check

For instructions on how to use these pages, see *p.43*.

STUDY LINK
- **iTutor**

Test and Assessment CD-ROMs

- **Quick Test 8**
- **File Test 8**

GRAMMAR

a 1 to have apologized
2 go
3 to use
4 to be going out
5 to sit down
6 admitting
7 to have seen
8 calling
9 to be seen
10 to start

b 1 not permitted
2 You should have listened
3 we didn't need to get up
4 ✓
5 ✓
6 I can hear
7 tastes like
8 ✓
9 It's about to
10 ✓

VOCABULARY

a 1 misspelt / misspelled
2 demotivated
3 outnumbered
4 overrated
5 undercharged
6 discontinued
7 rescheduled
8 illogical

b 1 still-life
2 self-portrait
3 red herring
4 white elephant
5 black market
6 red tape

c 1 blister
2 stitches
3 surgeon
4 rash
5 mule
6 post
7 log
8 dream

d 1 beaten
2 set
3 hit
4 touristy
5 cancel
6 recharge
7 breathtaking
8 sample

CAN YOU UNDERSTAND THIS TEXT?

a He concludes that it is worth having travel insurance.

b 1 T 2 T 3 T 4 F 5 T 6 T

VIDEO CAN YOU UNDERSTAND THIS FILM?

4 36

b 1 F 2 T 3 F 4 F 5 T 6 F 7 F 8 T 9 T 10 F

4 36 Available as MP3 on CD4

A Short Film on the history of penicillin

I'm Nigel and this is St. Mary's Hospital in London. Humanity has always fought against disease and infection, but it wasn't until the 19th century that people began to understand the role bacteria and other germs had to play. This led to rapid improvements in hygiene and, for the first time, people could prevent infection. But it wasn't until 1928 that Alexander Fleming found a way to treat infection, when he discovered penicillin here at St. Mary's Hospital.

Alexander Fleming was a Scottish doctor and scientist. He was born in 1881 and began research here in 1906. Fleming was a brilliant researcher, but he was notoriously untidy. After a month's holiday he returned to find a mould growing on a bacteria sample he had discarded. As he was throwing it away he noticed the mould was actually killing the bacteria. When he investigated further he found the type of mould was *Penicillium*. Fleming named the substance it released *penicillin*.

Fleming realized that penicillin could treat infection, but he couldn't produce enough of the antibiotic agent to be truly effective. It looked like the end of the road for penicillin, until two Oxford scientists took up the challenge.

Howard Florey was an Australian pharmacologist and pathologist working at Oxford University. He led a team researching antibacterial agents produced by microorganisms.

Ernst Boris Chain had fled Nazi Germany to work as a scientist in England. He was one of Florey's most talented colleagues and was studying naturally-occurring chemicals that could kill bacteria.

Together they started looking into Fleming's discovery and decided they had better reinvestigate some of his findings. Based here, at Lincoln College, an entire team of Oxford-based scientists were soon working on penicillin and by late 1940 they had invented a way to mass-produce the drug. They had also trialled the drug here, at Oxford's Radcliffe Infirmary.

By this time another war – World War II – had started. Suddenly there was a great need for a drug which could fight infection and the American War Production board were willing to spend big money. By 1945 they were able to produce enough penicillin to treat the entire Allied forces. That same year Fleming, Florey, and Chain won the Nobel Prize in Medicine and penicillin was being hailed as a wonder drug.

Penicillin was the first antibiotic, a range of drugs used to treat and prevent infections. There are now more than a hundred antibiotics which can treat all kinds of illnesses, from mild conditions like acne to serious infections like meningitis. For over 70 years they have saved countless lives, but scientists warn we are now facing a new threat – antibiotic resistance.

Bacteria are living organisms, and like any living thing they adapt to survive. Many strains of bacteria have evolved to fight off antibiotics and this means some infections are now resistant to treatment.

Although some of this resistance is naturally occurring, much of it is our own fault. Antibiotics have become far too widely used, meaning that many strains of bacteria have been overexposed to these drugs and, as a consequence, have developed resistance.

There are several reasons for this, but one of the most damaging is over-prescription. Some doctors have used antibiotics as a 'cure-all' treatment, prescribing them for minor illnesses. As a result, many patients now demand them, regardless of what they are suffering from or how effective the drugs will be. In some countries antibiotics are even available over-the-counter, so there are almost no restrictions on how they are supplied.

This overuse of antibiotics has fuelled the rapid growth of resistance, and if it continues, it will have disastrous consequences. Suddenly illnesses we regard as minor could be deadly, and most major surgery – such as heart operations or cancer treatment – will be impossible to carry out because the risk of untreatable infection will be too high.

But if we can control our use of antibiotics we can limit the spread of resistance. Global legislation is required to restrict the over-supply of antibiotics and we all – doctors and patients - need to make sure we use the drugs sparingly and responsibly.

But while we can certainly slow down the development of antibiotic resistance, we will never stop it entirely. That is why scientists are urgently trying to discover new forms of antibiotic that bacteria may not yet be resistant to. The issue is now so serious that if this can be achieved, it will be the most important antibacterial breakthrough since Fleming's discovery of penicillin.

G ellipsis
V animal matters
P auxiliary verbs and *to*

9A Animal planet

Lesson plan

The topic of this lesson is animals in the first part and vegetarianism and various controversial issues relating to animals in the second.

In the first half of the lesson Sts read a newspaper article about a journalist's attitude to pets. Sts then expand their knowledge of vocabulary related to animals and the natural world, which they put into practice in a speaking activity, followed by a focus on idioms and sayings with animals.

The second half of the lesson begins with a grammar focus on ellipsis, followed by the pronunciation of weak and strong forms of auxiliary verbs and *to*. Sts then listen to a radio programme where two people debate the pros and cons of being vegetarian. This sets up the discussions in Speaking, where Sts debate various animal issues, such as zoos and hunting. The lesson ends with the song *Talking Bird*.

STUDY LINK
- **Workbook** 9A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** ellipsis *p.178*
- **Communicative** Animal quiz *pp.204–205* (instructions *p.186*)
- **Vocabulary** Animal matters *p.223* (instructions *p.211*)
- **Song** *Talking Bird p.239* (instructions *p.230*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.84* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it. Elicit / explain what a *rattlesnake* is (= a poisonous American snake that makes a noise like a rattle with its tail when it is angry or afraid).
- Point out that Lance Morrow (1939–) is an American writer. He writes mainly for *Time* magazine.
- Ask Sts what they think Morrow meant by the quote and whether they agree.

1 READING

a Focus on the questions and put Sts in pairs. Elicit / explain the meaning of *to be attached to something*.

Give Sts a few minutes to answer the questions.

Get some feedback from various pairs.

Extra idea

- Finally, ask Sts if they think the British are animal lovers or not.

b Do this as an open-class activity.

It implies that the writer doesn't like animals.

c Focus on the **Glossary** and go through it with the class.

Now focus on the task and set a time limit for Sts to read the article and match each paragraph with one of the topics.

Get Sts to compare with a partner and then check answers.

3 his attitude to dogs
1 his current feelings about kittens
7 future plans about pets in his household
5 people's preference for animals over children
2 his general attitude to cats
6 his children's attitude to animals
4 his childhood experience of pets

d Focus on the task and give Sts time to read the article again and answer the six multiple choice questions.

Check answers.

1 a	3 a	5 c
2 c	4 b	6 a

LEXIS IN CONTEXT

e Focus on the task and give Sts time to work out the meaning of the highlighted verbs and expressions, and then match them to definitions 1–6.

Get Sts to compare with a partner and then check answers.

1 I am content	4 adore
2 I am positively averse	5 I was sceptical
3 care very little about	6 I can live with that

Finally, deal with any other vocabulary problems that arose from the article.

f Put Sts in pairs and get them to discuss the questions. Make sure they understand the three options in 1.

Get some feedback and give your opinion, too.

2 VOCABULARY & SPEAKING animal matters

a Focus on the task and set a time limit for Sts to do it in pairs.

Check answers. Model and drill pronunciation where necessary.

Sts' own answers

b Tell Sts to go to **Vocabulary Bank** ***Animal matters*** on *p.170*.

Focus on **1 Animals, birds, & insects**, **Young ones** and get Sts to do **a** individually or in pairs.

5 2 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts. Highlight the silent *l* in *calf* and the silent *b* in *lamb*.

See the words in **bold** in script 5.2

5 2
Animal matters
Animals, birds, & insects
Young ones

1 dog, puppy	3 horse, **foal**	5 sheep, **lamb**
2 cat, **kitten**	4 cow, **calf**	6 hen, **chick**

Focus on **Where they live** and get Sts to do **c** individually or in pairs.

5 3 Now focus on **d**. Play the audio for Sts to listen and check.

Check answers and for each one elicit other animals that might live in the same place (not all of them have more than one answer). Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

1 bee
2 horse
3 canary (also many animals kept in captivity, and pets like guinea pigs, hamsters, other birds, etc.)
4 dog
5 goldfish (also all other fish, turtles, etc.)
6 blackbird (also other birds, and some insects, e.g. wasps, and small mammals, e.g. mice)

5 3
Where they live

1 a hive, bee	4 a kennel, dog
2 a stable, horse	5 a tank, goldfish
3 a cage, canary	6 a nest, blackbird

Focus on **The noises they make** and get Sts to do **e** individually or in pairs.

5 4 Now focus on **f**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See the words in **bold** in script 5.4

5 4
The noises they make

1 squeak, mouse	5 roar, **lion**
2 bark, **dog**	6 grunt, **pig**
3 neigh, **horse**	7 twitter, **bird**
4 meow, **cat**	

Focus on **Animal parts** and get Sts to do **g** individually or in pairs.

5 5 Now focus on **h**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 5.5

5 5
Animal parts

7 a beak	5 horns
10 claws	8 paws
2 a fin	1 a shell
9 fur	3 a tail
6 hooves	4 wings

Finally, focus on **Activation** and give Sts time to make mind maps for the three animals. They could do this in pairs or individually.

If Sts worked individually, get them to compare their mind maps.

Elicit each mind map onto the board.

5 6 Now focus on **2 Animal issues**. First, play the audio for Sts to listen and read at the same time.

5 6
See the questions in the Student's Book on *p.170*

Now put Sts in pairs and get them to tell each other what the bold words and phrases mean.

Check answers. You may want to model and drill the pronunciation of some of these words, e.g. *species*.

1 **protect** = to make sure that sb or sth is not harmed or injured
environment = the natural world in which people, animals, and plants live
animal charities = organizations which collect money to help animals, e.g. the World Wildlife Fund
2 **animal rights activists** = people who demonstrate for the rights of animals to be treated well, e.g. by not being hunted or used for medical research
3 **treated cruelly** = handled in a cruel or violent way
4 **live in the wild** = live in their natural environment – not in zoos, etc.
5 **endangered species** = kinds of animals that may soon no longer exist, e.g. the tiger, the polar bear, etc.
6 **hunted for sport** = killed for enjoyment rather than for food
7 **bred in captivity** = kept in order to reproduce
8 **inhumane conditions** = very cruel conditions

Focus on **Activation** and give Sts time to answer the questions in **2** in pairs or small groups.

Get some feedback.

Extra support

- Ask the questions to the whole class and elicit examples.

Tell Sts to go back to the main lesson **9A**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

c Focus on the task and the circles. Give Sts time to read them. Demonstrate the activity by telling Sts about people you know.

Get Sts to do the activity in pairs.

Get some feedback from the class by saying, e.g. *Who knows somebody who goes hunting or fishing regularly? Have you been with them?*, etc.

d Focus on the ten idioms, highlighting that many common English idioms involve animals.

Individually or in pairs, Sts choose the correct word to complete the idioms. Encourage them to read each sentence and try to guess the meaning from the context.

Check answers.

1	donkey	6	lion
2	duck	7	rat
3	fish	8	birds
4	chickens	9	bark
5	horse	10	tail

Highlight that:

– the origin of the idiom *water off a duck's back* is because water runs off a duck's back without affecting or bothering it, in the same way that criticism does not affect or worry certain people.

– although the full expression is *Don't count your chickens before they are hatched*, we usually just say the first part.

e Do this as an open-class activity.

3 GRAMMAR ellipsis

a 5 7 Focus on the task and get Sts to complete each gap with one word.

Get Sts to compare with a partner.

Then play the audio for Sts to listen and check.

Check answers and then ask Sts what the function of these words is.

2	to	5	should	8	are
3	is	6	have		
4	does	7	so		

The function of these words is to avoid repetition.

5 7

W Have you ever had a pet?
M Sadly not. I've always wanted to, but I've never been able to because I'm allergic to cats and dogs.
W Are you? I'm not, but my sister is, which is why we never had them either. But my kids really want a puppy and so does my husband.
M I think you probably should then. What's stopping you? You ought to go to a rescue centre for abandoned dogs.
W I already have.
M So, you really are going to get one then?
W I suppose so. I'm not 100% convinced, but the children are.

b Tell Sts to go to **Grammar Bank 9A** on *p.156*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- Sts at advanced level will already have an instinctive feel for the aspects of ellipsis covered here, but they probably will not have totally assimilated them into their own English. The emphasis in this lesson is to look overtly at the theory thus making Sts feel more confident when they speak.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a (Sts should cross out these words)

1	like it	5	come to dinner, come
2	win	6	go
3	taken it	7	be able to go
4	I	8	we

b

1	is	5	would
2	will	6	must / should
3	am	7	can't
4	didn't	8	does

c

1	hope not	5	guess so
2	used to	6	've always wanted to
3	suppose not	7	told him not to
4	'll try to	8	imagine so

Tell Sts to go back to the main lesson **9A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

4 PRONUNCIATION auxiliary verbs and *to*

Pronunciation notes

- Encouraging Sts to distinguish between strong and weak forms of the auxiliary and *to* in the infinitive form is a clear and motivating way of improving their pronunciation at this level.

a 5 8 Focus on the instructions and the three conversations. Give Sts time to do the task in pairs. Encourage them to read the conversations out loud to decide when the auxiliary verbs or *to* are stressed.

Play the audio once the whole way through for Sts just to listen.

5 8

1 A Do you like dogs?
B No, I don't, but my husband does.
A So does mine. We have three Alsatians.
2 A I went to Iceland last summer.
B Lucky you. I'd love to go there. Did you see any whales?
A No. I wanted to, but I got seasick, and I mostly stayed in my cabin.
3 A Allie doesn't have any pets, does she?
B She does have a pet. She has a hamster.
A Ugh. I don't like hamsters.
B Neither do I. They're too much like mice.

Then play it again, pausing after each conversation for Sts to listen and check.

Check answers.

See the underlined words in script 5.8

You could point out the following:

– auxiliary verbs are stressed in question tags, short answers, negative sentences, when they are used for emphasis, and when they come as the last word in a sentence.
– auxiliary verbs are unstressed in *wh-* questions and with *so* and *neither*.
– the auxiliary verb in *yes / no* questions, e.g. *Did you see any whales? Do you like it?* is usually unstressed.
– unstressed auxiliaries usually have the /ə/ vowel sound. The exceptions are *did*, which is pronounced /dɪd/ even when it's unstressed, and *do* in the phrases *So do I* and *Neither do I* where it is pronounced /duː/.
– *to* is pronounced /tə/ when it is unstressed and /tuː/ when it is stressed.
– *to* is stressed when it is used in ellipsis (e.g. *I wanted to, but I got seasick*).

Then get Sts to practise saying the conversations stressing the right words.

Extra support

- You could play the audio line by line and get the class to copy the stress and sentence rhythm.

b Sit Sts in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication *Match the sentences***, **A** on *p.109*, **B** on *p.111*.

Go through the instructions. You could get a strong pair to demonstrate the activity. Get **A** to say his / her first sentence *Have you seen the latest James Bond film?* for **B** to find the correct response *No, but I'd love to.* Correct **B**'s pronunciation if necessary.

Get Sts to continue in pairs. Monitor and correct any pronunciation errors.

1 Have you seen the latest James Bond film?
No, but I'd love to.
2 I absolutely hate getting up early.
So do I. Luckily I don't often have to.
3 Is Lina coming swimming this afternoon?
She isn't, but her children are. She didn't want to.
4 Your brother lives in Liverpool, doesn't he?
Yes, and so does my sister.
5 Your aunt doesn't smoke, does she?
No, she doesn't, but she drinks like a fish.
6 You do like cabbage, don't you?
I love it. It's cauliflower I can't stand.
7 Are you going to go skiing at Christmas?
We'd like to, but we're not sure if we can afford to.
8 Katie doesn't look like her parents, does she?
No, and neither does her brother. Maybe they were adopted.
9 Were there many people in class yesterday?
No, there weren't. Where were you, by the way?
10 Do you do a lot of gardening?
I don't, but my partner does. I'm too lazy!
11 Erica did say she was coming, didn't she?
She said she wanted to, but she wasn't sure if she'd be able to.
12 Adam isn't particularly good at tennis, is he?
He is! He won the under-18 cup this year.

When they have finished, Sts can repeat the exercise concentrating on correct pronunciation of auxiliaries and *to*.

Tell Sts to go back to the main lesson **9A**.

Extra support

- You could elicit the matched pairs of sentences before getting Sts to practise the mini-dialogues a final time.

5 LISTENING

a Focus on the task and make sure Sts know what *a vegan* is (= a person who does not eat any animal products such as meat, fish, milk or eggs). You could tell Sts that some vegans do not use animal products such as silk or leather either.

Put Sts in small groups and get them to discuss the questions.

Get some feedback from various groups. With a show of hands you could find out how many vegetarians and vegans there are in the class.

Extra idea

- Focus on the T-shirts and elicit the two messages. Elicit / explain the play on words on the black T-shirt (missed steak = mistake), and ask Sts which T-shirt they would rather buy.

b Focus on the task and make sure Sts know the meaning of *pros and cons*.

Put Sts in pairs to think of two arguments that are pro-vegetarianism and two that are against.

Draw two columns on the board and elicit Sts' ideas.

c 5.9 Focus on the task and then play the audio once the whole way through for Sts to listen to the pro-vegetarian and see if any of their arguments are mentioned.

Get feedback.

Extra challenge

- You could get Sts to write the three main arguments for stopping eating meat next to 1, 2, and 3 in the chart in **d**.

5.9
(script in Student's Book on *pp.136–137*)
I = Interviewer, A = Abby

I Good afternoon, and welcome to *The Food Programme*, where each week we debate issues related to food. In this week's debate, and some people may think this is very overdue, the subject is 'being vegetarian'. Should we or shouldn't we be giving up meat? With me today in the studio are Abby Fisher from an online newspaper about vegetarian issues, and Dr Mark Carol, a nutritionist. Before we start the debate, let me just clarify that we are just debating about not eating meat, not giving up fish and dairy too, or going vegan. Abby, you have the floor, to propose that we should all give up meat.

A Thank you John. People are drawn to vegetarianism by all sorts of motives. Some of us want to live longer, healthier lives, or do our part to reduce pollution. Others of us have made the switch because we want to preserve the Earth's natural resources, or because we've always loved animals and are ethically opposed to eating them. I'm going to focus on three clear reasons for giving up meat.

Firstly, for your health. I think it's pretty generally accepted that vegetarian diets are healthier than the average UK diet. It's estimated that 70 percent of all diseases, including one third of all cancers, are related to diet. A vegetarian diet reduces the risk for diseases such as obesity, coronary artery disease, high blood pressure, diabetes, and certain types of cancer. Being a vegetarian also means being slimmer, which as we all know, means being healthier. In a recent study where overweight people followed a low-fat, vegetarian diet they lost an average of 12 kilos in the first year and, by sticking to a vegetarian diet, had kept off that weight five years later. You'll also live longer – according to other studies, vegetarians live on average 13 years longer than meat eaters.

Now, let's move on to pollution. Many people have become vegetarians after they realized the devastation that the meat industry is having on the environment. According to the US Environmental Protection Agency, chemical and animal waste from factory farms – that is farms which keep large numbers of animals, and usually in terrible conditions – this waste is responsible for more than 173,000 miles of polluted rivers and streams and it's one of the greatest threats to water quality today. So by stopping eating meat, you'll help to reduce pollution, especially water pollution.

My third main argument is cost. If you give up meat, you'll save money. Meat accounts for ten percent of food spending in the UK. If you start eating vegetables, grains, and fruits instead of the 84 kilos of meat and chicken each non-vegetarian eats per year, you'll cut individual food bills right down – some people have calculated by an average of £2,000 a year.

So to sum up, stopping eating meat will improve your health, will reduce pollution, and will save you money. So rather than asking yourself, 'Why go vegetarian?', the real question is, 'Why haven't you gone vegetarian already?'.

d Now tell Sts they are going to hear the pro-vegetarian again and this time they need to make notes regarding each main argument. Tell Sts to copy the chart into their notebooks as there isn't enough space in the chart in the Student's Book.

Play the audio again, pausing after each argument has been made (see spaces in the script) to give Sts time to write.

Get Sts to compare with a partner and then play the audio again without pausing.

Check answers.

1 **Being vegetarian is better for your health**
Vegetarian diets are healthier, and 70% of cancers are diet-related. Being vegetarian reduces the risk of e.g. obesity, coronary artery disease, high blood pressure, diabetes, and certain types of cancer.
Being a vegetarian also means being slimmer.
Vegetarians live on average 13 years longer than meat eaters.

2 **It reduces pollution**
Chemical and animal waste from farms is responsible for a lot of polluted rivers and streams and is one of the greatest threats to water quality today.

3 **It's cheaper**
If you give up meat, you could save money, up to £2,000 a year.

e 5 10 Focus on the task and then play the audio once the whole way through for Sts to listen to the anti-vegetarian and see if any of their arguments are mentioned.

Get feedback.

Extra challenge

- You could get Sts to write the three main arguments against stopping eating meat next to 1, 2, and 3 in the chart in **f**.

5 10
(script in Student's Book on *p.137*)
I = Interviewer, M = Mark

I Thank you very much, Abby. And now it's the turn of Dr Mark Carol to oppose these arguments. Mark, over to you.

M Well, let me deal with those arguments one by one. I'll start with the area which is obviously my speciality, and that's health. While there is some evidence that eating too much meat can negatively affect your health, the vast majority of research suggests that a well-balanced omnivorous diet, that is, a diet which includes all the main food groups, is a far healthier choice. Studies have repeatedly shown that vegetarians who don't supplement their diets with Vitamin D, B12, and iron are prone to becoming anaemic. And I know we're just talking about non-meat eaters, but vegetarians who don't eat fish either also typically miss out on Omega-3 fatty acids which are essential, not just for our physical well-being, but also potentially help with depression and some personality disorders. And I'd also like to mention that researchers at Oxford University recently followed 35,000 individuals aged from 20 to 89 for a period of five years and discovered that vegans are 30% more likely to break a bone than meat eaters.
Now, as for the environmental argument, yes, many vegetarians argue that meat production harms the environment. But what they don't tell you – and of course they must know this – is that fruit and vegetable farming has just as severe environmental implications. The vast majority of non-organic farms still use pesticides and insecticides that kill off just as many beneficial predators as pests, so have a negative effect on our ecosystems. These dangerous chemicals also frequently get into water supplies...and talking of water, you need vast amounts of it to grow vegetables commercially, and this can cause water shortages and, in extreme cases, drought. And one final point – bear in mind that vegetarians also produce more gas than meat eaters. The problem lies in the human body's inability to fully digest the complex carbohydrates in the vegetarian diet, which results in higher production of gases like hydrogen, carbon dioxide, and methane. People may laugh, but it's no laughing matter, I assure you.

Finally, the argument about cost. Well, I have to say that this argument really doesn't hold water. I'm not sure where Ms...Abby got her statistics from, but it's a well-known fact that one of the reasons why people in the UK don't eat enough fruit and vegetables, by which I mean at least five portions a day, is because of the cost of fresh fruit and vegetables in this country. Meat and poultry prices have hardly gone up at all during the last few years, whereas the price of fruit and vegetables has skyrocketed, and many people say they simply can't afford to eat their five portions a day. So the argument that going vegetarian will save you money – well, it's just not an argument at all.

I'd like to sum up by saying that of course the main reason why we should all eat meat in moderation is that human beings are omnivores, and that means that we eat everything. Carnivores, like lions and tigers, don't suddenly start eating grass, and herbivores like sheep or goats, don't suddenly start eating meat. Omnivores should continue to have a balanced diet, which, as I said earlier, should cover all the main food groups.

I Thanks very much, Mark. Now, Abby, I'm sure you have more to say and react to what Mark has just said...

f Now tell Sts they are going to hear the anti-vegetarian again and this time they need to make notes regarding each main argument.

Play the audio again, pausing after each argument has been made (see spaces in the script) to give Sts time to write.

Get Sts to compare with a partner and then play the audio again without pausing.

Check answers.

1 **A diet which includes all the main food groups is much healthier**
Omega-3, found in fish, is good for our physical and mental health.
Meat eaters have stronger bones.
2 **Fruit and vegetable farms are also bad for the environment**
The majority of fruit and vegetable farms still use pesticides and insecticides.
Chemicals used by these farmers get into water supplies.
Growing fruit and vegetables uses a lot of water. This can lead to shortages or even droughts.
Vegetarians produce more gases like hydrogen, carbon dioxide, and methane.
3 **Being vegetarian in the UK is very expensive**
The prices of fruit and vegetables have gone up a lot in recent years, but meat prices haven't.

Extra support

- If there's time, get Sts to listen again with scripts 5.9 and 5.10 on *pp.136–137*, focusing on any new vocabulary that Sts didn't understand.

g Do this as an open-class activity.

6 SPEAKING

a 5 11 This exercise focuses on how we frequently collocate certain adverbs with other words when we give our opinion, e.g. *I feel very* ***strongly*** *about this* or *I'm* ***totally*** / ***completely*** *against hunting. I'm* ***quite*** *sure that…*, etc.

Focus on the task and on the **Common adverb collocations** and give Sts time to read the phrases.

Play the audio for Sts to listen and complete the gaps.

Get Sts to compare with a partner and then play the audio again as necessary.

Check answers. Remind Sts that *I don't entirely agree* is used when you half-agree. Highlight that *quite* in the phrase *I'm quite sure* = completely, and is another very common collocation. You might also want to highlight the use of *Well…* used here by several of the speakers to give themselves time to think.

See the words in **bold** in script 5.11

5 11
Common adverb collocations
1 It's something I feel **very strongly** about.
2 Well, I don't feel **particularly strongly** about it either way.
3 I have to say I am **completely** against zoos nowadays.
4 I don't **entirely** agree with you.
5 Well, I'm **absolutely** convinced that the animal does not want to be there.
6 I'm **quite** sure that kids could get the same amount of pleasure from seeing animals in the wild.

Play the audio again for Sts to focus on the rhythm and intonation of the phrases. Elicit / point out that the adverbs are stressed more strongly. You could get Sts to practise saying the phrases.

Extra support

- Play the audio again for Sts to copy the rhythm and intonation.

b Focus on the instructions and the debate issues. Make sure all the lexis is clear, e.g. *to object to sth*, *humane*.

Divide the class into groups of three or four. Tell Sts in every group to choose one issue each they are going to talk about, and then to agree with the other members of their group so that each student opens the discussion on a different issue.

Give Sts time to make notes, helping with vocabulary where necessary.

c Set a time limit for each discussion. Then tell one student from each group to start.

Monitor and make a note of any mistakes you think it would be useful to deal with when they have finished the discussions.

Get feedback to find out which issues created the most controversy in each group, and which ones everybody generally agreed about.

Extra idea

- You could make these discussions into more formal debates, where one person proposes and one opposes the issues.

7 5 12 SONG *Talking Bird* ♫

This song was written and recorded by American band Death Cab for Cutie in 2008. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.239*.

5 12 Available as MP3 on CD5
Talking Bird
Oh, my talking bird
Though you know so few words
They're on infinite repeat
Like your brain can't keep up with your beak

And you're kept in an open cage
So you're free to leave or stay
Sometimes you get confused
Like there is a hint I'm trying to give you

The longer you think, the less you know what to do

It's hard to see your way out
When you live in a house, in a house
'Cause you don't realize
That the windows were open the whole time

Oh, my talking bird
Though your feathers are tattered and furled
I'll love you all your days
Till the breath leaves your delicate frame

It's all here for you
As long as you'll choose to stay
It's all here for you
As long as you don't fly away

G nouns: compound and possessive forms
V preparing food; food adjectives with *-y*
P words with silent syllables

9B How to eat out...and in

Lesson plan

The topic of this lesson is food.

In the first half of the lesson the focus is on eating out. Sts begin by expanding their lexis related to ways of preparing food, which will help them to understand menus in English. This is followed by Pronunciation where they focus on words with silent syllables, e.g. *vegetables*, *chocolate*. They then listen to some tips about eating out from a book written by a well-known British food critic, and discuss them, and talk about their own experiences of eating out. This half of the lesson ends with Sts writing an email of complaint.

In the second half of the lesson the focus shifts to eating in. Sts first study the grammar of compound and possessive nouns, e.g. *a recipe book*, *a chef's hat*. They then read a magazine article about comfort food, i.e. food that often provides a nostalgic or sentimental feeling to the person eating it, where well-known people talk about their choices, and Sts then talk about theirs. The lesson ends with a vocabulary section on food adjectives ending in *-y*, e.g. *salty*, *creamy*, etc.

STUDY LINK
- **Workbook** 9B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** nouns: compound and possessive forms *p.179*
- **Communicative** Talk about it *p.206* (instructions *p.186*)
- **Vocabulary** Preparing food *p.224* (instructions *p.211*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.88* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Abraham Maslow (1908–1970) was an American psychologist, best known for his work on what people need to realize their full potential.
- Ask Sts what they think he means by the quote and whether they agree.

1 VOCABULARY preparing food

a Focus on the instructions and give Sts time to read the menu and make their choices.

Get Sts to compare their choices with a partner.

Get feedback and elicit / explain any vocabulary Sts ask about or get them to look the words up in their dictionaries.

You may want to explain that:
– *crusted* means having a hard layer or covering of sth, so in this case a layer of herbs.
– *jasmine rice* is a long grain rice with a nutty flavour used in Thai cooking.
– *hollandaise sauce* is a French sauce made with butter, egg yolks, and lemon juice or vinegar.
– *basmati* is a variety of long grain rice grown in India and Pakistan. It has a distinctive fragrance.
– *pecorino* is a hard Italian cheese made from sheep's milk.
– the difference between a *pie* and a *tart* is that a pie has pastry on top and a tart has pastry on the bottom.
– *custard* is a sweet yellow sauce made from milk, sugar, eggs, and flour.
– *Amaretto* is an almond-flavoured Italian liqueur often used in cooking.

b Focus on the instructions and get Sts to complete the chart individually or with a partner.

Check answers by writing the chart headings on the board and completing with Sts' suggestions. Tell Sts that all the ways of preparing food will be explained in the **Vocabulary Bank**. Model and drill pronunciation as necessary.

Ways of preparing food	grilled, steamed, stir-fried, mashed, purée, smoked, poached, baked, stuffed
Vegetables	avocado, rocket, chilli peppers, garlic, peppers, onions, potatoes, green beans, aubergine
Fruit and nuts	raspberry, coconut, lemon, cashew nuts, pistachios, plum, almond, apple, blackberry
Sauces and dressings	(raspberry) vinaigrette, balsamic (sauce), hollandaise, custard
Fish and seafood	mussels, sardines, salmon

c In a monolingual class, do this as an open-class question, and teach Sts any words they didn't know. In a multilingual class, get Sts to talk in small groups.

! Names for fish and some more unusual types of seafood are notoriously difficult to translate. Get Sts to do some research on the internet or with dictionaries.

If Sts worked in groups, get some feedback from various groups.

d Tell Sts to go to **Vocabulary Bank** ***Preparing food*** on *p.171*.

Focus on **1 How food is prepared** and get Sts to do **a** individually or in pairs.

5.13 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 5.13

5.13

Preparing food

How food is prepared

6	baked figs	5	peeled prawns
13	barbecued pork ribs	4	poached egg
12	boiled rice	19	roast lamb
1	chopped parsley	17	scrambled eggs
8	deep-fried onion rings	7	sliced bread
14	grated cheese	18	steamed mussels
3	grilled fillet of fish	16	stewed plums
11	mashed potatoes	9	stuffed chicken breast
20	melted chocolate	15	a toasted sandwich
2	minced beef	10	whipped cream

You may want to highlight some of the following information:

– common herbs include parsley, rosemary, thyme, basil

– *beat* and *whip* describe similar movements, but *whip* is used mainly with cream and egg whites, and means *beat until stiff*

– with meat and potatoes we usually say *roast*, not *roasted*.

– *baked* and *roasted* are similar (both mean cooked in the oven) but *roast* = with fat, e.g. oil or butter.

Focus on **2 Utensils** and go through the ***pots and pans*** box with the class.

Get Sts to do **a** individually or in pairs.

5.14 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Then use the audio to model and drill the pronunciation, especially of any words that are tricky for your Sts.

See script 5.14

5.14

Utensils

6	a baking tray	9	a kettle
5	a chopping board	7	a bowl
1	a colander	10	a saucepan
2	a frying pan	4	a sieve
8	a food processor	3	a whisk

Finally, focus on **Activation** and give Sts time to think of their answers.

Put Sts in pairs and get them to compare with their partner.

Elicit answers to both questions.

Utensils needed for
an omelette: a bowl, whisk, frying pan
spaghetti: a saucepan, a kettle, a colander
biscuits: a baking tray, a bowl, a sieve

Tell Sts to go back to the main lesson **9B**.

Extra support

- If you think Sts need more practice, you may want to give them the Vocabulary photocopiable activity at this point or leave it for later as consolidation or revision.

2 PRONUNCIATION words with silent syllables

Pronunciation notes

- As well as words having silent consonants there are also words in English which have silent vowels, which result in the words having a silent syllable such as *literature* /ˈlɪtrətʃə/, *interesting* /ˈɪntrəstɪŋ/, and *comfortable* /ˈkʌmftəbl/. Sts will sound a little strange if they pronounce these silent syllables, and should be advised to cross them out if they occur in new vocabulary. Sts should be encouraged to fine-tune their pronunciation of common words with silent syllables (like the ones in the exercise), which some Sts may have been mispronouncing for years.

a **5.15** Focus on the task and emphasize that Sts don't have to write down the whole sentence, just the last word.

Play the audio for Sts to listen and write down the last words. Play the recording again as necessary.

Check answers, writing the words on the board. Don't worry about pronunciation at this stage.

1	vegetables	5	temperature
2	chocolate	6	different
3	comfortable	7	dictionary
4	interesting	8	medicine

5.15

1 Would you like some extra vegetables?
2 I try not to eat too many sweet things, but I have a weakness for dark chocolate.
3 The table over there in the corner might be a bit more comfortable.
4 I think I'm going to order the dish of the day; it sounds really interesting.
5 When you're baking a cake it's really important to preheat the oven to the right temperature.
6 Are you going to have the steak again or do you want to try something different?
7 If you don't know what *courgette* means, look it up in the dictionary.
8 I can't drink any alcohol because I've just taken some anti-allergy medicine.

b Focus on the **Fine-tuning your pronunciation: silent syllables** box and go through it with the class.

Give Sts time to cross out the vowels which they think are not pronounced in the words they wrote down in **a**.

Get them to compare with a partner.

c **5.16** Tell Sts that this time they will hear just the words not the whole sentence and check their answers to **b**.

Check answers by getting Sts to strikethrough the silent syllables in the words on the board.

1 veg[e]tables	5 temp[e]rature
2 choc[o]late	6 diff[e]rent
3 comf[or]table	7 diction[a]ry
4 int[e]resting	8 med[i]cine

5.16

1 vegetables	5 temperature
2 chocolate	6 different
3 comfortable	7 dictionary
4 interesting	8 medicine

Get Sts to practise saying the words to themselves quietly.

Finally, elicit them from individual Sts.

3 LISTENING & SPEAKING

a Focus on the task and make sure the subject of the book is clear to Sts. You might want to tell Sts that Giles Coren, apart from being *The Times* newspaper's restaurant critic, has also made several TV shows related to food and cooking, excerpts from which they might watch on YouTube.

Put Sts in pairs to decide what the missing words in the seven tips might be. Tell them not to write in the gaps.

b **5.17** Play the audio once the whole way through and get Sts to complete the gaps.

Check answers. Find out how many Sts had guessed some correctly.

1 fish	4 outside	7 staff
2 bread	5 tap	
3 vegetarian	6 complain	

5.17

(script in Student's Book on *p.137*)

How to eat out

Tip 1 Always order the fish.
Really good fresh fish is very hard to find, very hard to store and keep fresh – you've got to really cook it as soon as you buy it or there's no point. It's often fiddly to prepare and very smelly to cook. It's what restaurants are FOR! It just amazes me that people will go into a restaurant and order the steak. A thing you can buy almost anywhere, keep for weeks, and cook however you like without doing anything to it and it'll always basically be OK.

Tip 2 Never eat the bread.
An ex-girlfriend of mine eats nothing all day. She claims she doesn't get hungry. So, whenever we meet for dinner, she is utterly starving and gobbles up the entire bread basket and three pats of butter without pausing for breath. Then halfway through her main course she starts poking about and saying, 'I don't know why they give you such large portions, I'll never eat all this!' I just don't know why people eat the bread. You shouldn't be that hungry. Ever. Bread is not a first course. It's a breakfast food, an accompaniment to certain terrines. But in an expensive place with a TV chef and a whole range of exciting things to chew on for the next couple of hours, why would anyone want to fill up with bread? I always tell them, as soon as I arrive, to bring no bread. But sometimes they do and you must tell them to take it away.

Tip 3 Have the vegetarian option – but not in a vegetarian restaurant.
As a rule the best vegetarian food is cooked by meat-eating chefs who know how to cook, rather than by bearded hippies. For this reason, if you want good vegetarian food, go to a normal, that is, omnivorous, restaurant. There may not be much choice, but personally I would much rather restaurants focused on doing one or two things brilliantly than offered a whole load of stuff that was just about OK.

Tip 4 Never sit at a table outside.
Why on earth would you want to eat outside? I suppose in a hot country where there's no air conditioning, it might be nice to sit outside in the shade overlooking the sea. But on a busy London street? Crazy. Go indoors. Also, in most restaurants the outside tables are ruined by smokers. If you want to eat outside in London, take sandwiches and eat them in one of the wonderful parks.

Tip 5 Insist on tap water.
We have invested years and years and vast amounts of money into an ingenious system which cleans water and delivers it very cheaply to our homes and workplaces through a tap. And yet last year we bought three billion litres of bottled water. That's just free money for the restaurant, so don't order mineral water! Ask for a jug of tap.

Tip 6 How to complain – and get a result.
Complain nicely, politely, apologetically. But firmly, and at the very moment of disappointment. 'I'm awfully sorry to make a fuss,' you might say, 'but this fish really isn't as fresh as I'd hoped. I really can't eat this. What else might I have as a replacement that can come quickly?'
There's simply no way you can lose with that. The end result is likely to be free main courses, a jolly time, and an amicable departure.

Tip 7 Be nice to the staff.
Just be nice to them, that's all. You should always be nice to everybody, obviously, but if you're not, make being nice to staff in restaurants your only exception. Don't flirt with waitresses, and don't ask foreign staff where they're from. Just smile, and say please and thank you, and look at them when you're ordering. And then shut up and eat.

c Before Sts listen again, give them time to read the topics and discuss with a partner why the critic mentioned them.

Play the audio again, pausing after each tip has been mentioned to give Sts time to write.

Check answers.

ordering steak in a restaurant
It is a waste as you can easily buy one, cook it yourself, and it will be good.

an ex-girlfriend of his
She always eats all the bread on the table and then is too full to finish her main course.

meat-eating chefs
They cook the best vegetarian food.

smokers
They ruin your meal if you sit outside.

bottled water
It is free money for a restaurant.

free main courses
If you complain nicely and politely, about e.g. fish that isn't fresh, you will probably get another main course for free.

waitresses and foreign staff
Don't flirt with waitresses and don't ask foreign staff where they're from.

LEXIS IN CONTEXT

d 5 18 Focus on the task and give Sts time to read the five extracts.

Play the audio once the whole way through for Sts to listen and complete the gaps.

Get Sts to compare with a partner and then play again as necessary.

Check answers, eliciting the words onto the board.

1 fiddly	3 chew	5 fuss
2 gobbles	4 stuff	

5 18

1 It's often fiddly to prepare and very smelly to cook.
2 So, whenever we meet for dinner, she is utterly starving and gobbles up the entire bread basket and three pats of butter without pausing for breath.
3 But in an expensive place with a TV chef and a whole range of exciting things to chew on for the next couple of hours...
4 ...personally I would much rather restaurants focused on doing one or two things brilliantly than offered a whole load of stuff that was just about OK.
5 'I'm awfully sorry to make a fuss,' you might say, 'but this fish really isn't as fresh as I'd hoped.'

Now put Sts in pairs and get them to discuss what they think they mean.

Check answers.

1 fiddly (adj) = difficult to do (here because of the bones, etc.)
2 gobble = to eat sth very fast, in a way that people consider rude or greedy
3 chew = to bite food into small pieces in your mouth with your teeth to make it easier to swallow
4 stuff = used to refer to a substance or things when you don't know the name, the name is not important or when it's obvious what you are talking about (here it refers to food)
5 fuss = unnecessary excitement, worry, or activity

Extra support

- Elicit the meaning of each word as a class.

Extra support

- If there's time, get Sts to listen again with script 5.17 on *p.137*, focusing on any new vocabulary that Sts didn't understand.

e Focus on the questions and give Sts time to think of their answers. For question 2, encourage them to talk about specific restaurants, cafés, etc. that they know and would recommend.

Put Sts in small groups and get them to discuss the questions.

Get some feedback from various groups.

4 WRITING a complaint

In this section Sts write an email complaining about a hotel. Sts have already written a formal email of application in **File 1**, so here the focus is on the specific language relating to a complaint. Although this is something Sts may have looked at in previous years, this text type often comes up in advanced exams, and the language Sts would be expected to use is more sophisticated. The writing skills focus is on getting the right style and register, and the writing task involves expressing information in a more formal way.

Tell Sts to go to **Writing *A complaint*** on *p.124*.

ANALYSING A MODEL TEXT

a Focus on the text type (a complaint). Remind Sts of the importance of being able to write a formal letter or email in English, and point out to them that one context in which they may need to write one in English is if they have had a problem, e.g. with an airline or a hotel, while travelling. A letter of complaint is also a common exam question.

Focus on the **Key success factors** and go through them with the class.

Focus on the questions, and either get Sts to discuss them in pairs or do it as open-class activity.

If Sts worked in pairs, get some feedback from various Sts.

b Now focus on the email, and set a time limit for Sts to read it. Tell them to ignore the gaps.

Check the answer.

It is a complaint about a meal in a restaurant. The exact problems were the slow service, the fact that they were asked to leave just after they had been brought the dessert, and the cost of the dishes the waiter recommended, which were not on the menu.

c Set a time limit for Sts, in pairs, to read the email again and choose the best phrase for each gap.

Check answers, eliciting why one phrase is better than the other.

1 b (more formal and avoid using contractions)
2 a (avoid emotional language)
3 a (more formal verb)
4 b (formal fixed phrase)
5 b (more formal adjective, more precise, less vague)
6 a (formal phrase)
7 a (use of passive is less confrontational)
8 b (passive is less personal and confrontational)
9 a (more formal verb)
10 a (less aggressive and demanding)

Highlight the use of the passive rather than the active in 7 and 8, which is often used in a letter of complaint as it is less accusatory and distances the complaint from any individual.

Extra idea

- Test Sts on the phrases by saying the informal phrase and getting them to say the more formal one.

USEFUL LANGUAGE

d Focus on the task. Get Sts to read the email again and then cover it, and with a partner try to remember the five phrases that were used.

Check answers.

1 I am writing to complain...
2 ...according to our online reservation...
3 ...the waiter not only brought us the bill, but also asked us to hurry...
4 I feel strongly that if customers are given a table...
5 I look forward to hearing your views on this matter.

PLANNING WHAT TO WRITE

a Focus on the website post. Tell Sts to read it carefully and then to discuss the question with a partner.

Check the answer.

The hotel Hannah had booked was turning into a B & B, so there were noisy builders, a cold breakfast as the kitchen wasn't open, no room service or evening meal, and the manager wasn't available.

b Focus on the task and give Sts time to discuss it with a partner.

Get feedback. Accept all reasonable suggestions for compensation, e.g. free night at the new B & B or a refund of the amount it cost. As regards the threat to put the experience on Twitter, in real life many people would threaten to write a bad review online, e.g. on a travel website like TripAdvisor, or to tweet about it, as it is often the only way to elicit a response. Tell Sts that if they do decide to include it, it should not be expressed in an aggressive way, but simply in a firm, matter-of-fact way, e.g. *If I do not hear from you in the very near future, I will write about my experience on Twitter.*

Details that Sts should include in their email would be:

– the date of their stay

– the information on the website at the time of booking

– the number of people travelling together, and the children's ages

– the time at which the builders started

– the lack of a cooked breakfast

– the unavailability of evening snacks

– the unavailability of the manager

Finally, go through the **Tips** with the class.

WRITING

Go through the instructions and set the writing for homework.

Tell Sts to go back to the main lesson **9B**.

5 GRAMMAR nouns: compound and possessive forms

a Focus on the task and give Sts time to go through the phrases with a partner.

Check answers.

1 a recipe book
2 a tuna salad
3 children's portions
4 Both are possible, but with a different meaning:
a coffee cup = a cup used for coffee, probably empty;
a cup of coffee = a cup with coffee in it
5 a chef's hat
6 a tin opener
7 Both are possible and mean the same, but the second is more common.
8 a friend of John's

b Tell Sts to go to **Grammar Bank 9B** on *p.157*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- This is a complicated area of grammar where Sts will still have doubts as to when they should use a compound noun, a possessive *'s* or an *of* structure (*the car door*, *the car's door*, or *the door of the car*) and when they are all possible.
- Your Sts' own language might use an *of* or *for* structure where English uses a compound noun, e.g. *a recipe book*, or a possessive noun like *children's portions.*

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers, getting Sts to read the full sentences.

a
1 ✓
2 ✓
3 the end of the film
4 the wife of my friend who lives in Australia
5 a colleague of my sister's
6 a bottle of milk
7 photo of the house
8 story book
9 a box of old photographs
10 ✓
11 ✓

b
In 1, *my friend's children* = the children of a friend of mine; *my friends' children* = the children of several friends of mine
In 2 and 10 there is no difference in meaning.
In 11 *a wine glass* = a glass for wine, empty; *a glass of wine* = a glass with wine in it

c
1 bottle opener
2 Alice and James' wedding / Alice and James's wedding
3 wine list
4 today's menu
5 marketing manager
6 garage door
7 sea view
8 government's proposal
9 cats' bowls

Tell Sts to go back to the main lesson **9B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

6 READING

a Focus on the task and the introduction to the article. Set a time limit for Sts to read the introduction once and answer the question with a partner.

Check the answer and elicit whether Sts have an equivalent expression in their L1.

food that makes you feel good, often because it reminds you of a person or place that you love

b Focus on the task and the article. Ask Sts if they know any of the people in the photos. Point out the **Glossary** to Sts and remind them that there is one sentence they don't need to use.

Set a time limit for Sts to read the article once and complete the gaps.

Check answers.

1 B 2 E 3 F 4 C 5 A

LEXIS IN CONTEXT

c Focus on the task and the photos with the people.

Get Sts to read the article again and find the words.

Get Sts to compare with a partner and then check answers.

1 Scotch bonnet chillies
2 ginger
3 monkfish
4 oysters
5 Haribo gummy bears

d Now get Sts to underline all the other words for food in the article and, in pairs, see if they know what they mean.

Check answers.

Goldie	sausage and mash; bacon and eggs, patty (= small pastry crescents filled with meat)
Gareth Pugh	ginger and chocolate cake; 'stottie bread'; fish and chips; mushy peas (= cooked peas that are made into a kind of purée); lasagne
Cornelia Parker	fish soup; *bouillabaisse* (= a French fish soup); monkfish stew
Yotam Ottolenghi	pasta; brown rice; miso vegetables
Azealia Banks	candy; steak

e Put Sts in pairs and get them to answer the first question.

Get some feedback from various pairs. You could tell Sts if you find any of the food mentioned comforting.

Now focus on the other questions and give Sts time to think of their answers.

Put Sts in small groups to talk about their comfort foods.

Get some feedback from various groups. Did anyone have the same comfort food?

7 VOCABULARY food adjectives with *-y*

a Focus on the **Making food words into adjectives** box and go through it with the class.

Put Sts in pairs and get them to discuss which adjectives they might use to describe each item. Tell them they don't have to agree.

Elicit some ideas.

Possible answers

a cake or pudding: buttery, chocolatey, creamy, fruity, lemony, sugary
coffee: creamy, watery
Indian food: spicy, creamy, peppery, salty
pizza: cheesy, meaty, spicy
a sauce: (all the adjectives)
soup: creamy, meaty, peppery, salty, spicy, watery
a stew: meaty, salty, watery
toothpaste: minty
wine: fruity

b Focus on the task and give Sts time to think of their answers.

Put Sts in pairs and get them to tell their partner about their five food items or drinks.

Get some feedback from various pairs.

Extra support

- Do this as an open-class activity.

COLLOQUIAL ENGLISH

8&9 Talking about...insects and animals

Lesson plan

In this lesson the person interviewed is George McGavin, a well-known entomologist. In this three-part interview he talks about why he became interested in arthropods (insects, spiders, and crustacea), why he thinks people have phobias of insects, and how he feels about killing and eating insects. This is followed by a language focus on the informal and vague language which he uses.
In the **IN THE STREET** section people answer the questions *What's the most interesting wild animal that you've ever seen in the wild?* and *Is there anywhere you would particularly like to go to see animals or the natural world?*, and the lesson ends with Sts talking about insects and the natural world.

STUDY LINK
- **Workbook** Talking about...insects and animals
- **iTutor**
- **www.oup.com/elt/englishfile**

Test and Assessment CD-ROMs
- **Quick Test 9**
- **File Test 9**
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in (books closed)

- Put Sts in pairs and set a time limit for them to write down as many names of insects as they can come up with.
- When the time is up elicit the names and write them on the board (if someone suggests *spider*, write it up but elicit that it isn't an insect, as it has eight legs).
- Then tell Sts they are going to hear an interview with a well-known naturalist whose particular area of interest is insects and arthropods (including spiders).
- If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to Google George McGavin and find out a bit about him.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the biographical information about George McGavin. Give Sts time to read it.

Now focus on the photos. Drill the pronunciation of the insects where necessary, and then do the question as an open-class activity.

Sts' own answers

b 5 19 Focus on the task and go through the **Glossary** with the class.

Play the video or audio (**Part 1**) once the whole way through for Sts to do the task.

Get Sts to compare with a partner and then check answers.

Arthropods are animals with lots of hinged legs (legs with joints in them) and hard outsides, e.g. crustacea, spiders, and insects.
They are important because they make up three quarters of all animals in the world. / They are the biggest animal group in the world.

5 19
(script in Student's Book on *p.137*)
I = Interviewer, G = George McGavin

Interview with an entomologist – Part 1

I Professor McGavin, you're an expert in arthropods. Could you start by telling us what arthropods are?
G Well, arthropods are, are this really enormous group of animals; I mean, they're, they're much bigger than any other animal group on Earth. They comprise about, you know, three quarters of, of all animals and they're the, they're the animals that have lots of hinged legs: so crustacea, spiders, insects, that sort of thing. Hard outsides, lots of hinged legs.
I And what is it about them that interests you?
G Arthropods have got to interest everybody because they are, to all intents and purposes, the, the major animal group on Earth. So if you call yourself a zoologist and you don't know anything about arthropods, you really don't know anything about anything, because they are the majority! Everybody gets very excited about, er, backboned animals, things with a spine: er, bats, cats, rats, mammals, amphibians, fish, birds, they only comprise 2.9% of all species, whereas arthropods comprise about 66% of all species. So, you know, in terms of of species, they are immensely important. In terms of what they do, they are immensely important.
I Were you interested in them right from the start, from when you were a child?
G When I was very young, I, I knew that the natural world was the most interesting thing around. So I wanted to be outside, and you don't have to be outside very long before you find, you know, insects and spiders and things, you know, doing interesting things. But I was interested more generally as a kid, and it was only when I got to Edinburgh for my first degree that I realized that actually insects were the major player in any habitat. And we were on a field trip to the west coast of Scotland, when all my classmates were looking for badgers and owls and eagles, and failing to find them, but at our feet were hundreds of thousands of ants doing very interesting things, and I thought, 'Well, the– surely this is easier to work on?'
I I understand that there are several species that are named after you. Could you tell us a bit about them?
G One of the great things about being in a field for long enough is that people will eventually describe a new species and think, 'Oh, what on earth am I going to call this?' you know, and normally they're named after the country or how they look or something like that. But five people around the world have named, er, an insect in my honour, and a spider, I think, so I have a plant hopper in Africa, I've got a shield bug from Borneo, er, I think an ant from Africa as well, a cockroach from south-east Asia, which is, is great, and they have my name, er, attached to them! What's making me slightly depressed is the fact that, er, these things may not survive. Er, even though they've been named in my, my honour, we're losing species at a quite alarming rate now, because of habitat loss. And the sad truth is that although we are pretty sure there are eight million species of arthropods out there unknown, our chances of ever finding them and naming them are probably pretty slim, because they will come and they will go without us ever knowing they were there.

c Focus on the task and give Sts time, in pairs, to see if they can answer any of the questions.

Play the video or audio again the whole way through.

Get Sts to compare with their partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each question has been answered and get Sts to compare what they have understood.

1 Examples of animals with a spine: bats, cats, rats, mammals, amphibians, fish, birds.
He thinks they are less important because they make up only 2.9% of all species.
2 When he was on a field trip in his first year at university. Ants caught his attention.
3 Normally new species are named after the country they are found in or how they look.
He has five named after him.
4 Their habitat is being destroyed and they are disappearing very quickly and we may never even discover some of them.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.137*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

VIDEO Part 2

a 5 20 Focus on the task and the **Glossary** and go through it with the class.

Play the video or audio (**Part 2**) once the whole way through for Sts to do the task.

Give Sts time to tell each other what they understood.

Check answers.

He isn't particularly sympathetic.
Yes, once. He was afraid of a fer-de-lance snake in the Amazon.

5 20
(script in Student's Book on *pp.137–138*)

Interview with an entomologist – Part 2

I Quite a lot of people have phobias of insects and spiders. Why do you think that is?
G I sometimes wonder why people have a phobia. I mean, they, they say it's because they're unpredictable, they, they move in a strange way, they've got lots of legs, well, you know, I don't know. It, it– I think it's passed on. I think if you're a kid growing up, you have a fascination with the thing arou– all the animals around you, and I think adults sometimes pass their fears on by, by going, 'Oh, what's that? Oh, it's a spider', you know. In some parts of the world it, it's perfectly justifiable to, to have a fear of spiders, because there are many places in the world where, you know, spiders can injure you severely. In the UK, however, there are no spiders which can injure you at all. You might get a slight irritation or, you know, a swelling, but, but still there are something like seven million people in the United Kingdom who are terrified of spiders, and, and moths.
I Do you think it's possible for them to be cured of their phobia?
G It is possible to to train people out of fears, er, by, by simply exposing them to something, you know, on a regular basis, and perhaps if they have a spider phobia, you start with a very small spider and you say, well 'Have it on your hand, examine it, you know, it's fine.' And I've, I've actually cured a girl who had a spider phobia in a, in a day and by the end of the day she was able to hold a tarantula. Um, and I, I think it's– you know, if people look at the natural world, if they look at insects or spiders, and they understand them, then you begin to, to really enjoy them. But, but if you just cut yourself off, which is what most people do, they say, you know, 'I'm going to have an insect-free zone around me,' it, it's not possible.
I I'm assuming you're not afraid of any insects or spiders, but have you ever been in a situation where you were genuinely frightened of an animal?
G We were filming in the Amazon after dark, because it was a programme about animals after dark, and I saw a, a head of a snake poking out from under a leaf, and of course I thought, well 'This is great, you know, quick, the camera! Come on, let's get down and have a look at this thing.' You know, I'm not stupid, so I, I got a stick and I, I lifted this leaf up gingerly, and of course it was a fer-de-lance, which is one of the most dangerous snakes in the whole of South America, responsible for more human deaths than probably any other snake. And as I lifted it up it sort of looked at me, you know, and they don't like head torches, so I'm wearing a head torch shining right in its face! It does this, you know! And then I realize that it's four feet long, it's twice as long as my stick, which means that it could get me very easily indeed. So I, I just sort of froze, I could feel my heart pounding, and I just gent– gingerly put the leaf down and said, 'We'll just leave this one I think!' That could have been very nasty.

b Focus on the task and give Sts time to read sentences 1–8. Remind them to correct the ones that are false.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 T
2 T
3 F (He thinks it is justifiable for people who live in countries with dangerous spiders.)
4 F ('In the UK, however, there are no spiders which can injure you at all.')
5 F (He cured one girl of her phobia in a day.)
6 T
7 F (The snake didn't like the head torch.)
8 F (He froze and then put the leaf back on the snake.)

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *pp.137–138*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

Part 3

a 5 21 Focus on the task and the **Glossary** and go through it with the class.

Give Sts time to read questions 1–7.

Now play the video or audio (**Part 3**) once the whole way through for Sts to do the task.

Get Sts to discuss the questions and what they understood.

5 21
(script in Student's Book on *p.138*)

Interview with an entomologist – Part 3

I Would you ever just kill an insect that was in your house?
G Well, in my career I have killed millions of insects. As part of my work is, you, you have to collect them, er, because you can't name them or describe them or work on them unless you kill them. In my home, that's a different thing. If it's a, if it's a bee that has come in by accident, or a wasp or something like that, I will catch it and outside it goes. Fleas, however, if you have a cat and you don't control the fleas, are a bit of a pest and I will definitely get rid of the fleas.
I Eating insects has recently become quite fashionable. Is it a realistic solution to the problem of world nutrition, or is it just a flash in the pan, for want of a better phrase?
G I don't think it's a flash in the pan because you can farm them in, in, in a very easy way. And as long as you can make the food available in a palatable form, er, I mean, I've, I've eaten insects for, for years and years, I fry them up and grind them into flour and make, you know, bread out of it. No, it, it isn't a flash in the pan, um, we will have to to address this quite seriously in the next, you know, hundred or so years.
I Why do we not eat insects in Europe?
G In the West we, we tend to not eat insects and, and lots of people say it's because insects are dirty or they look funny or whatever. It's actually not anything to do with those things, it's, it's about ecology, it's about a thing called 'optimal foraging theory', which simply says if you use up more energy collecting food to feed yourself and your family than you get back from eating it, it won't happen, it's, it's not a thing that will, will occur in that area of the world. So in the West, where it's cold and insects are relatively small, it's, it's not a very sensible idea. However, in hot countries where insects are larger and swarm and can be collected very, very easily, and that's anywhere from Mexico, Japan, South America, you know, any of these countries, it makes sense. It's very easy to harvest enough food, er, in a relatively short time, half an hour, an hour, which will provide a, a sizeable meal. And it's, it's a thing that, that we've been doing as a species for a million years.
I If you were trying to convert someone to insect-eating, what would be the first thing you would cook them?
G Well, you, you would have to make the food appealing and interesting and, er, you know, attractive, so I would start with a, with a mealworm, er, in a snack! Roasted mealworms are awfully good!
I How often do you cook insects?
G As often as I can! I cook insects as often as I can! I, I like to open audiences' eyes to the possibility of eating insects. We eat prawns, we eat lots of things, you know, snails, but I mean, insects are essentially flying prawns. OK, they, they tend to be smaller. But I, I had an audience once in, in Oxford of 200 eight-, eight- to twelve-year-olds and at, at the end of my lecture I cooked up a big wok of, of crickets, fried them up with some garlic and a bit of salt and pepper, handed them round, and the kids went wild! They, they ate the whole lot. From the back of the audience came a mum with a face like thunder, and she came down to the front of the, of the auditorium and said, 'My son's just eaten six crickets!' I went, 'Yeah, and your point is?' She was like, 'At home he doesn't even eat broccoli.' And I just went...I said, 'Well, clearly it's the way you cook your broccoli.'

b Get Sts to compare with a partner.

Extra support

- You could elicit answers now before playing the audio again for more details.

1 He has killed millions.
2 He doesn't do it unless they are fleas.
3 It is an ecological theory.
4 We don't do it in cold countries. In hot countries it makes sense.
5 He says it's delicious.
6 He did it at the end of a lecture.
7 One boy's mother came to talk to him after her child had eaten crickets.

Now tell Sts they will listen again for more details.

Play the video or audio again the whole way through.

Get Sts to compare with a partner and then check answers.

Extra support

- When you play the video or audio the second time, pause after each point has been mentioned and get Sts to compare what they have understood.

1 He has killed millions because he has to so that he can work on them and describe them.
2 He will catch the insect and let it go outside the house. He kills fleas as they are a pest.
3 It is an ecological theory meaning if you use more energy collecting food to feed yourself and your family than you get back from eating it, it isn't worth it.
4 People don't eat insects in cold countries because they say they are dirty and look strange. Also insects in the West are small so they aren't worth eating. Insects in hot countries are large and swarm, so can be collected very easily. People have been doing this for millions of years.
5 He thinks a mealworm in a snack is a good way to start eating insects.
6 He cooked the crickets with some garlic, salt and pepper. He then gave them to the children who ate all of them.
7 The mother couldn't believe her son had eaten crickets as he refuses to eat broccoli at home.

Extra support

- If there's time, you could play the video or audio again while Sts read the script on *p.138*, so they can see what they understood / didn't understand. Translate / explain any new words or phrases.

2 LOOKING AT LANGUAGE

a 5 22 Focus on the **Informal and vague language** box and go through it with the class.

Now focus on the task and give Sts time to read extracts 1–8.

Play the video or audio, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner and then check answers.

See the words in **bold** in script 5.22

Extra challenge

- Ask Sts if they can guess any of the missing highlighted words before they listen to the extracts.

5 22

Interview with an entomologist – Looking at language

1 And the sad truth is that although we are **pretty** sure there are eight million species of arthropods **out** there unknown...
2 And I think adults sometimes pass their fears on by, by **going**, 'Oh, what's that? Oh, it's a spider'
3 ...but, but still there are **something** like seven million people in the United Kingdom who are terrified of spiders, and, and moths.
4 ...however, if you have a cat and you don't control the fleas, are a **bit** of a pest...
5 No, it, it isn't a flash in the pan, um, we will have to, to address this quite seriously in the next, you know, hundred or **so** years.
6 ...lots of people say it's because insects are dirty or they look funny or **whatever**.
7 ...and the kids went wild! They, they ate the **whole** lot.
8 I **went**, 'Yeah, and your point is?' She was **like**, 'At home he doesn't even eat broccoli.'

b Put Sts in pairs and get them to say what each phrase means.

Check answers.

1 quite sure / certain in the natural world
2 by saying
3 approximately / about
4 rather
5 approximately / about
6 something like that
7 all of it / everything
8 I said / She replied

Extra idea

- You may want to point out that the past of *to be + like* is often used by native speakers to report speech, especially when telling a story, but that it is very informal, for example:
  She was like 'I never want to see you again!' (= She said that she never wanted to see me again.)
  We were like 'Where's your car?' (= We asked (them) where their car was.)

3 VIDEO IN THE STREET

a 5 23 Focus on the task and give Sts time to read the sentences.

Play the video or audio once the whole way through.

Then play it again, pausing after each speaker to check answers.

Karen saw an animal which really impressed her by the elegant way it moved
Lauriann saw a group of animals which were extremely near where they were.
Teit saw a group of animals which seemed very large despite being small for their breed.
James saw an animal completely unexpectedly, while they were travelling across the country
Alex saw an animal despite having been warned that they probably wouldn't see any.

5 23

(script in Student's Book on *p.138*)
I = Interviewer, T = Teit, A = Alex, L = Lauriann, J = James, K = Karen

Teit

I What's the most interesting animal that you've ever seen in the wild?
T I think that would be, er, pigmy elephants in, er, in Malaysia. We saw, I was there on a, on a vacation there a year ago. We saw around a pack of 18, 20 pigmy e– pigmy elephants. That's probably the most interesting one I've seen.
I Why did it make such an impression on you?
T Well, they're huge, aren't they? Even for pigmies.
I Is there anywhere you would particularly like to go to see animals or the natural world?
T Hmm, well, Africa. The, er, eastern parts of Africa. The savannah, with the lions and stuff like that. That would be, er, interesting

Alex

I What's the most interesting wild animal that you've ever seen in the wild?
A Um, an orangutan. Yeah, an orangutan. Certainly.
I Where was that?
A In Borneo. In the Malaysian part of Borneo.
I Why did it make such an impression on you?
A Er, simply because we'd gone there specially to see them. It was one of my favourite animals. But, we'd been told the chances of seeing them in the wild were very slim, er, and so I'd kind of lowered my expectations and when we did actually get to see one, it was very, very exciting and unexpected.
I Is there anywhere you would particularly like to go to see animals or the natural world?
A Oh, erm, yes. Er, I'd, I'd really like to go to, er, East Africa. Er, to see the kind of, the mountains, around there. Er, it's a part of the world I've not been to and I'd really like to go and explore that.

Lauriann

I What's the most interesting wild animal that you've ever seen in the wild?
L Er, I was very lucky to see a pride of lions quite up close, in Kenya. And that was just awesome to see.
I Why did it make such an impression on you?
L Um, because I didn't feel, I didn't feel right being there, and seeing them. Um, I suppose it's better to see them in the wild. But really, um, I think, you've sort of got to, you've gotta keep your distance between wildlife and us, really.
I Is there anywhere you'd particularly like to go to see animals or the natural world?
L Um, well actually top of my list would be New Zealand, but probably not because of the wildlife, 'cause of the scenery. Um, but back to Africa. I think you can't top African wildlife, I think.

James

I What's the most interesting animal that you've ever seen in the wild?
J Um, I saw a giraffe once. I mean, it's not that interesting I suppose, but I did see it in the wild.
I Where was that?
J That was in Ethiopia, in northern Ethiopia.
I Why did it make such an impression on you?
J I think because I wasn't expecting to see it. I was, er, hitchhiking on the back of a, a truck, er, and we were driving just through, um, the countryside, and suddenly we saw a giraffe running along the side of the truck and it was, it was kind of amazing, um, so I suppose that's why it was, you know, pretty good to see.
I Is there anywhere you would particularly like to go to see animals or the natural world?
J Um, I've always wanted to see whales in the wild. Um, I've never, I've never had the chance to do it, but it looks just so amazing, the, the size of them. Um, so I'd like to do that, yeah

Karen
I What's the most interesting wild animal that you've ever seen in the wild?
K The most interesting animal I've seen in the wild? Um, that would be a tiger in a national park in India, so, um, it's very rare that you can actually, um, spot them, so I was very fortunate enough to, um, just to see one and just the grace of the movement and the awareness of, you know, everything around him or her, um, was extraordinary.
I Is there anywhere you would particularly like to go to see animals or the natural world?
K Madagascar. I'd love to see, um, animals in the natural world there. I've seen, um, a few David Attenborough documentaries, um, it's like, 'I want to go there now'.

b Focus on the task.

Play the video or audio once the whole way through.

Get Sts to compare what they think and play it again if necessary.

Check answers.

James.
Teit and Alex mention East Africa.
Lauriann mentions New Zealand and Africa.
Karen mentions Madagascar.

c 5 24 This exercise focuses on some colloquial expressions which were used by the speakers. Focus on the sentences and give Sts time to read them.

Play the video or audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the phrase. Repeat for the other four phrases.

See the words in **bold** in script 5.24

5 24
1 The savannah, with the lions and **stuff like that**.
2 But, we'd been told the **chances** of seeing them in the wild were **very slim**...
3 Um, well, actually **top of my list** would be...
4 I mean, it's **not that interesting** I suppose, but I did see it in the wild.
5 ...so, um, it's very rare that you can, actually, um, **spot them**...

Extra support

- Tell Sts to go to *p.138* and to look at the script for **IN THE STREET**. Play the video or audio again and tell Sts to read and listen at the same time.

Deal with any vocabulary problems and get feedback on what parts Sts found hard to understand and why.

4 SPEAKING

Put Sts in pairs or small groups and get them to ask and answer the questions, giving as much information as possible.

Monitor and help with vocabulary. Deal with any general language problems at the end of the activity.

Get some feedback.

G adding emphasis (2): cleft sentences
V words that are often confused
P intonation in cleft sentences

10A Where do I belong?

Lesson plan

The topic of this lesson is emigrating to another country.

The lesson begins with listening and speaking, where Sts hear a British couple who emigrated to Spain in 1997 talking about their experiences, and then talk about people they know who have gone to live in another country, and the pros and cons. This is followed by the grammar section where Sts work on adding emphasis by using clauses or phrases which emphasize one part of a sentence, sometimes called cleft sentences. In Pronunciation, they work on the intonation patterns in this kind of sentence. The first half ends with a speaking activity in which Sts complete some cleft sentence stems with their own ideas and then compare them with a partner.

In the second half of the lesson Sts read and discuss an article by Kamila Shamsie, a writer and journalist, who was born in Pakistan and recently took British citizenship. The vocabulary focus is on words which are often confused, e.g. *foreigner* and *stranger*. The lesson ends with the song, *Immigrant Eyes*.

Immigration is very much part of the modern world, but can be a sensitive topic. Although the lesson does not ask Sts to talk about immigration in their country directly, you may need to be alert to the background of Sts in your class, and to be aware that discussions may go in unpredictable directions.

STUDY LINK
- **Workbook** 10A
- **iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities

- **Grammar** adding emphasis (2): cleft sentences *p.180*
- **Communicative** About the UK quiz *p.207* (instructions *p.187*)
- **Song** *Immigrant Eyes p.240* (instructions *p.230*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.94* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Remind Sts that Theodore Roosevelt (also quoted in **1B**) was president of the USA from 1901 to 1909, a period when there was a great deal of emigration to the USA, especially from Europe. He believed that all immigrants should become fully American in terms of language, politics, and way of life.
- Get Sts, in pairs, to say whether they agree with Roosevelt's view.

1 LISTENING & SPEAKING

a Do this as an open-class question and elicit reasons.

b 5 25 Focus on the task and tell Sts that David and Emma are both British. Give Sts time to look at the seven pictures.

Play the audio once the whole way through for Sts to listen and number the pictures.

Check answers.

1 d	3 c	5 a	7 e
2 g	4 f	6 h	8 b

5 25
(script in Student's Book on *pp.138–139*)
I = interviewer, E = Emma, D = David

I Why did you decide to leave the UK and live abroad?
E Well, actually it was David who convinced me it was a good idea. A long time ago, going back, I was studying at the, my final year at the University of Warwick and David was working at that time in Majorca and we met in England and then he returned to work in Majorca. And then it was, it was very– we kept in touch by letters and it was very easy to be seduced by the, the lifestyle he had there, the lovely swimming, the barbecues in the mountains, the, the fishing for octopus, so I was sitting finishing my le–, my essays in the, the library, windows covered with rain and, yes, so when I graduated I, I went very happily out to, to Spain to be with him and we both got jobs in Vigo in, in Spain working as language teachers in a private school and we had a lovely time, we just – we worked, and when we weren't working we spent the time discovering the area, going out on our bikes and learnt to windsurf, yes, that was a great year.
I So a very happy introduction to Spain for you, and, and how did you both end up in Mairena?
D Well, it was by chance, really, we'd, we'd been working as English teachers for, for several years, ten years perhaps in my case and we realized that we had the opportunity to, to take a year off, a sabbatical year as it were, with a view to then going back to, to teaching again and we had a friend who had a, a small house in the, in, in a village in the mountains south of Granada and he'd agreed to, to let us rent this house for, for next to nothing, for a year, so that's what we did, but whilst we were there we wandered around and cycled around and finally stumbled on this little village of Mairena where we live now and fell in love with the village, fell in love with the house that we, we lived in for a while at first and realized at the end of the year that we were, we were having a ball and enjoying it too much, really to, to want to go back, so at that point we realized that we had to, to find a way of earning a living because we didn't have any money and so we, I, I got a job in Granada in fact just teaching for a year or so and then we opened what's now *Las Chimeneas*, our little hotel and restaurant.
I How integrated do you feel in the local community?
D Well, one of the things that made me feel very integrated and indeed very, very proud in fact was, was being invited to, to join the local council and I worked for six years as the, the Deputy Mayor and not necessarily a very good Deputy Mayor, but I kind of enjoyed it, and it was, you know, I consider it as an honour to be, to be involved and asked to get involved in, in local politics and it's, it's a useful thing as well, rather than just being on the outside protesting at decisions taken after the event it's quite useful to be part of the decision-making process as well. And...

E I think for me the, the thing that really made a difference was when we had children, because especially, as being, being, you know a mother in the village, it meant that you met other mothers and people felt it was a reason to talk, and our children are friends with the other kids, they come round to play now, so yeah, that was a big difference for me.

D And having a business as well because we, you know people can see that we're, we're actually working, and we're working alongside our neighbours, because, you know, we're lucky, we're – enough to be in a position where we've been able to employ quite a lot of the local villagers as, you know, as cooks, and chefs, and taxi drivers, and so on.

I What do you like most about living in Mairena?

E The obvious thing and almost a cliché is the weather, you can't underestimate that, I mean, the weather does affect your everyday life and also simple things like the incredible clear skies and the light. But I think it's something more than that, as long as I can remember I always had a hankering, I really wanted to live in a very small community, I remember even as a child it was something that I always had an ambition to do. And I think something about living in a very small village, everything seems very kind of human, very manageable, you, you know everybody, you literally know everybody in the village, and what's also been great the last few years is that we bought some land which is filled with almonds, and olive and fruit trees, so we spend a lot of tr– time down there and learning how to farm like the locals do, because they have very complicated watering techniques, so we've had to speak to locals and learn how to farm the land.

I Are there any downsides to living there?

E It's the travelling, isn't it, we have to spend probably more time than we would like in a car to, to buy something simple. On, on the one hand it's great being away from shops, it's like a kind of a, real kind of consumer detox, but on the other hand when you actually have to buy something it means you have a long journey, which I could do without.

D And there's lots of paperwork as well, Spain is a very heavily bureaucratic country as well, and so there is lots of certification and permits and so on that we've got to, we've got to get together and that always means a drive of a couple of hours to, to get to, to Granada, the local centre to, to get paperwork sorted out.

I Is there anything you miss about the UK?

D Well obviously we miss friends and family, I mean that's the, the big thing, but we're lucky we live in a nice part of the world and so we, we get lots of visitors, who come out and, and stay with us which is nice and then, you know, often it's very trite, silly little things that you miss, I mean I miss pubs with carpets and soft lighting and you know, polite dog walkers, that kind of thing.

E The fact that actually when we come back we often come back to London so, what I really like about the UK is, is that sense of cultural diversity, just travelling on public transport in London, you're very aware of the, the, the very wide range of people living here which obviously you wouldn't get in a, a small rural community. And, of course, the, the great thing about that is being in London is, yeah, you can choose, the, the– you know, rest– any kind of restaurant, that's a big treat to come back and be able to choose what kind of food you want to eat.

I Do you think you'll come back to the UK one day?

D Well, you never know, I mean, we, we, we never took a, a decision that we would stay in Spain forever, so it was kind of by chance, by accident that we've been in Spain so long, so we, we've never really ruled it out, it would be tricky I think to come back, largely for economic or financial reasons, Britain is a very expensive place to buy a house at the moment and then of course there's the boys, the boys, our two sons are now aged 7 and 13, so they were born and brought up in Spain, so it would be, they would be really uprooted for them to take them back to the UK, I think now, that would be perhaps a a bigger hurdle.

E Yeah, for sure, that's the main reason why, why I can't see us going back is definitely Dan and Tom, but of course, I think once you've spent 15 years building up a business then also that's something you don't want to, to easily turn your back on.

c 5 26 Focus on the task and tell Sts they are going to the first half of the interview again. Give Sts time to read the questions.

Play the audio, pausing after each question has been answered (see spaces in scripts) to give Sts time to answer the questions.

Get Sts to compare with a partner and play again as necessary.

Check answers.

1 D	3 B	5 D	7 E
2 E	4 B	6 D	8 B

5 26
See the first three questions in script 5.25

d 5 27 Focus on the task and tell Sts they are now going to listen to the rest of the interview. Give them time to read the four headings.

Play the audio, pausing after each question has been answered (see spaces in scripts) to give Sts time to make notes.

Get Sts to compare with a partner and play again as necessary.

Check answers.

What they like most about living in Mairena
the weather; living in a small community; learning how to farm

What they don't like about living in Mairena
the time spent travelling to get to shops; the paperwork and bureaucracy

What they miss about the UK
friends and family; pubs; polite dog walkers; in London, cultural diversity; the choice of restaurants

Whether or not they will go back to the UK
maybe, but probably not

5 27
See the last four questions in script 10.1

Extra support

- If there's time, get Sts to listen again with script 5.25 on *pp.138–139*, focusing on any new vocabulary that Sts didn't understand.

LEXIS IN CONTEXT

e 5 28 Focus on the task and give Sts time to read the extracts.

Play the audio once the whole way through for Sts to listen and complete the gaps.

Get Sts to compare with a partner and say what they think the idioms and phrasal verbs mean.

Check answers.

1 next...nothing (next to nothing = almost nothing)
2 stumbled on (= to discover sth unexpectedly)
3 having...ball (have a ball = enjoy yourself a lot)
4 had...hankering (have a hankering = have a strong desire)
5 consumer detox (= a removal of the desire to buy things)
6 ruled...out (rule sth out = to decide that sth is not possible)
7 bigger hurdle (= a bigger problem that must be solved or dealt with before you can achieve sth)
8 turn...back (turn your back on sth = to reject sth that you have previously been connected with)

5 28

1 ...he'd agreed to, to let us rent this house for, for next to nothing...
2 ...we wandered around and cycled around and finally stumbled on this little village of Mairena where we live now...
3 ...we were having a ball and enjoying it too much, really to, to want to go back...
4 ...as long as I can remember I always had a hankering, I really wanted to live in a very small community...
5 ...on the one hand it's great being away from shops, it's like a kind of a, real kind of consumer detox...
6 ...so we, we've never really ruled it out, it would be tricky I think to come back, largely for economic or financial reasons...
7 ...to take them back to the UK, I think now, that would be perhaps a, a bigger hurdle.
8 ...I think once you've spent 15 years building up a business then also that's something you don't want to, to easily turn your back on.

f Focus on the task and point out the **Yes** and **No** sections under the question.

Put Sts in pairs and get them to tell their partner their answers.

Get some feedback from each section if possible.

2 GRAMMAR adding emphasis (2): cleft sentences

a Focus on sentences 1–4 and give Sts time to try to complete them with a partner, preferably in pencil or on another piece of paper.

b 5 29 Play the audio for Sts to listen and check, pausing and playing again as necessary.

Get Sts to compare with their partner and then check answers.

See script 5.29

Elicit that the second versions give more emphasis to a particular part of the sentence, e.g. In the first sentence *It was David who convinced me…* gives more emphasis to her husband than *David convinced me….*

In the second sentence, putting *The thing that…* at the beginning gives more emphasis to this.

5 29

1 It was David who convinced me it was a good idea.
2 The thing that really made a difference was when we had children.
3 What I really like about the UK is, is that sense of cultural diversity.
4 The main reason why, why I can't see us going back is definitely Dan and Tom.

c Tell Sts to go to **Grammar Bank 10A** on *p.158*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- When we want to focus attention on or emphasize one part of a sentence, we can do this by adding certain words or phrases to the beginning of the sentence as a kind of introduction or build-up. For example, *What I enjoyed most about the film was…* or *The reason I was late was….* These kinds of sentences are often referred to in grammar books as 'cleft sentences' (from the old-fashioned verb 'to cleave' = to cut), because the sentence is divided into two parts.

Focus on the exercises and get Sts to do them individually or in pairs. If they do them individually, get them to compare answers with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a

1	It	5	All
2	What	6	place
3	reason	7	What
4	happens	8	me

b

1 The reason (why) she left her husband was...
2 The place (where) we stopped for lunch...
3 What happened was (that)...
4 What really annoyed me was (that)...
5 It was your brother who...
6 All I said was...
7 The person I like best of all my relatives...
8 What happens is (that)...
9 What you need (to do) right now is...
10 The first time I met Serena was...

Tell Sts to go back to the main lesson **10A**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

3 PRONUNCIATION intonation in cleft sentences

Pronunciation notes

- Cleft sentences have a specific intonation pattern, which Sts should be made aware of. Encourage them to imitate it, as this will make their English sound more natural. If they find the technical expressions (fall-rising tone, etc.) difficult to understand, tell them not to worry and to simply try to copy the intonation on the audio.

a 5 30 Focus on the **Fine-tuning your pronunciation: intonation in cleft sentences** box and go through it with the class.

Play the audio for Sts to listen to the example sentences in the box and try to grasp the two different intonation patterns.

5 30
See the sentences in the Student's Book on *p.95*

b 5 31 Focus on sentences 1–6. Play the audio, pausing after each sentence for Sts to listen and repeat. Play the recording again as necessary.

5 31
See the sentences in the Student's Book on *p.95*

4 SPEAKING

Focus on the task and give Sts time to complete the sentences.

Monitor and help.

Put Sts in pairs and get them to take turns to read their sentences to each other and explain why or give more details. Monitor and check their intonation, correcting it where necessary.

Get some Sts to read their sentences and explain them to the class. You could find out if any pairs wrote similar endings to some of the sentences.

5 READING & SPEAKING

a Focus on the task and explain that the 'Life in the UK' handbook contains a range of topics, including traditions and culture from around the UK, values and principles of the UK, UK history, etc.

Elicit some opinions and tell Sts what you think.

b Focus on the article and the photos. Read the first caption as a class to make sure Sts understand who Kamila Shamsie is.

Now focus on the **Glossary** and go through it with the class.

Focus on the task. Give Sts time to read the article and number Kamila's emotions in the order she experienced them.

Check answers.

1 She felt uncomfortable.
2 She felt amused.
3 She felt emotional.
4 She felt disappointed.
5 She felt emotional again.

c Focus on the seven questions and make sure Sts understand all the lexis.

Get Sts to read the article again and then, in pairs, to answer the questions.

Check answers.

1 Your home country has abandoned you by making you look for citizenship elsewhere and you are not being loyal to your home country by acquiring another nationality.
2 She felt uncomfortable.
3 The US is much more openly patriotic than the UK, so a smiling portrait of the Queen set against a Union Jack seemed American.
4 Because they thought the ceremony seemed a bit silly, especially when someone started playing classical music on a CD player.
5 She felt disappointed because it wasn't as impressive or moving as she had expected it to be. She had expected to be extremely happy and proud.
6 She wanted to stay in the UK permanently and she wanted to be able to travel easily.
7 Because Khaled had almost certainly gone through the same experience as Kamila. His simple and touching statement of welcome probably released emotions that she had been holding in until that moment.

LEXIS IN CONTEXT

d Focus on the task and put Sts in pairs.

Get Sts to first look at the highlighted words and phrases in the article and work out their meaning. Then tell them to match them to synonyms 1–10.

Check answers.

1	entered	6	melancholy
2	dispiriting	7	gravely
3	acquiring	8	reflecting on
4	seek	9	the proceedings
5	primary	10	on returning home

e Do this as an open-class question and elicit opinions. You could tell the class how you feel.

6 VOCABULARY words that are often confused

a Focus on the task and give Sts time to think about the answer.

Get Sts to compare with a partner and then check answers, eliciting the exact meaning of each word. *Stranger* may be a false friend for some nationalities.

a foreigner is sb from another country
an outsider is sb who is not accepted as a member of a society or a group
a stranger is sb you don't know; sb who is in a place they haven't been to before

b Focus on the pairs of sentences and give Sts time to complete them, and then compare with a partner.

Check answers, eliciting the pronunciation of both words. Emphasize in each case that the word which is right in one sentence cannot be used in the other.

1 a suite = a set of rooms, esp. in a hotel, usually with a bedroom, a living area, and a bathroom
b suit = a jacket with matching trousers or skirt
2 a besides = in addition to, apart from, e.g. *What sports do you like besides football?*
b beside = next to or at the side of sb / sth, e.g. *Come and sit beside me.*
3 a lie = put yourself in a horizontal position (past *lay*, past participle *lain*)
b lay = put sth or sb in a particular position or put sth down on sth (past *laid*, past participle *laid*), e.g. *He laid his hand on my arm.*
! *lie* (*down*) does not have an object; *lay sth / sb (down)* needs an object.
4 a currently = at the moment
b actually = in fact, to tell the truth
5 a announce = tell people sth officially, e.g. *The government has announced that it is going to lower the school leaving age.*
b advertise = tell people about a product or service to encourage them to buy or use it
6 a affect = verb meaning to produce a change in sb or sth
b effect = noun meaning the consequences of an action
7 a embarrassed = shy or awkward, especially in a social situation
b ashamed = feeling bad about sth you have done
8 a deny = say you have not done sth
b refuse = say you will not do sth
9 a compromise = an agreement between two parties or groups in which each side gives up some of the things they want so that both sides are happy at the end. It can also be a verb, e.g. *We had to compromise.*
b commitment = a promise to do sth or to behave in a particular way. It is also a verb, e.g. *The company is committed to providing quality at a reasonable price.*
10 a economical = money-saving
b economic = related to the economy, e.g. *There is a serious economic crisis.*

c Focus on the task and give Sts time to complete the sentences. Tell Sts they may need to change the form of the word.

Check answers.

1 affect	4 advertised
2 embarrassed	5 actually
3 commitment	6 refuse

Put Sts in pairs and get them to discuss whether they think the sentences are more true of men, women, or equally true of both.

Get feedback.

7 5 32 SONG *Immigrant Eyes*

This song was recorded by American singer-songwriter Emmylou Harris. For copyright reasons this is a cover version.

If you want to do this song in class, use the photocopiable activity on *p.240*.

5 32 Available as MP3 on CD5

Immigrant Eyes

Old Ellis Island was swarming
Like a scene from a costume ball
Decked out in the colours of Europe
And on fire with the hope of it all

There my father's own father stood huddled
With the tired and hungry and scared
Turn-of-the-century pilgrims
Bound by the dream they shared

They were standing in lines just like cattle
Poked and sorted and shoved
Some were one desk away from sweet freedom
Some were torn from someone they love

Through this sprawling Tower of Babel
Came a young man confused and alone
Determined and bound for America
And carrying everything that he owned

Sometimes when I look in my grandfather's immigrant eyes
I see that day reflected and I can't hold my feelings inside
I see starting with nothing and working hard all of his life
'So don't take it for granted,' say Grandfather's immigrant eyes

Now he rocks and stares out the window
But his eyes are still just as clear
As the day he sailed through the harbour
And came ashore on the island of tears

My grandfather's days are numbered
But I won't let his memory die
'Cause he gave me the gift of this country
And the look in his immigrant eyes

Sometimes when I look in my grandfather's immigrant eyes
I see that day reflected and I can't hold my feelings inside
I see starting with nothing and working hard all of his life
'So don't take it for granted,' say Grandfather's immigrant eyes

G relative clauses
V word building: adjectives, nouns, and verbs
P homographs

10B A good sport

Lesson plan

This lesson focuses on two different angles on sport.

In the first half of the lesson Sts read a newspaper article, *Battle of the workouts*, which compares similar activities (tennis and squash, yoga and Pilates, etc.) which people might decide to take up if they want to get fit, and looks at the pros and cons of each. Then there is a focus on word building, forming nouns and verbs from common adjectives, e.g. *strong*, *long*, *deep*, etc.

In the second half of the lesson there is a pronunciation focus on homographs, words which are spelt the same but pronounced differently according to the meaning, e.g. *row*. Sts then work on relative clauses, both defining and non-defining. Finally, Sts then look at some statements from a controversial new book criticizing sport, called *Foul Play*, and listen to an interview with a well-known American sports journalist, Ron Kantowski, in which he gives his opinion on these issues.

STUDY LINK
- **Workbook** 10B
- **iTutor**
- **iChecker on iTutor**
- **www.oup.com/elt/englishfile**

Extra photocopiable activities
- **Grammar** relative clauses *p.181*
- **Communicative** Do you remember...? quiz *p.208* (instructions *p.187*)
- **www.oup.com/elt/teacher/englishfile**

Optional lead-in – the quote

- Write the quote at the top of *p.98* on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.
- Point out that Stuart Heritage is a British journalist and writer.
- Ask Sts what they think the quote means and if they agree with it.

1 READING & SPEAKING

Extra idea

- Before beginning this exercise you may want to focus on the lesson title and ask Sts what they think 'a good sport' means (a person who is cheerful and pleasant, especially in a difficult situation).

a Focus on the task and do this in pairs or as an open-class activity. Highlight the pronunciation of *circuits* /ˈsɜːkɪts/, *Pilates* /pɪˈlɑːtiːz/ and *Spinning*™ /ˈspɪnɪŋ/. Some Sts may not be familiar with all the activities. You could elicit / explain the following:

– circuits (or circuit training) is a type of gym training in which different exercises are each done for a short time.

– Pilates is a physical fitness system (developed by Joseph Pilates in the early 20th century), which focuses on the core postural muscles which help keep the body balanced and which are essential to providing support for the spine. Point out that it always has a capital *P* as it is named after someone.

– Spinning is a type of indoor exercise performed in a class on a stationary bicycle, usually with music.

If Sts worked in pairs, elicit some feedback. You could tell the class about your own experiences.

b Now focus on the article and the eight questions. Set a time limit and tell Sts to read the article to find the answers. If they can't find the answer to one of the questions, tell them to go on to the next one, and return to the one they couldn't answer at the end.

Get Sts to compare with a partner and then check answers.

1 Pilates	3 yoga	5 weights	7 Spinning
2 step	4 circuits	6 tennis	8 squash

c Focus on the task. Explain that in the original article for each pair of activities, one was declared the winner by a sports expert.

Get Sts to read each pair of activities carefully and guess which was judged the winner.

Get Sts to compare with a partner.

Elicit opinions before giving the answer.

The winners were squash, circuits, Pilates, and Spinning.

LEXIS IN CONTEXT

d Focus on the definitions and tell Sts, in pairs, to see if they can remember any of the words.

Set a time limit for them to find the words in the article. Tell Sts that the words are in the order that they appear in the article.

Check answers.

1 thigh	4 flexibility	7 sit-ups	10 spine
2 vigorous	5 stretch	8 trunk	
3 training	6 press-ups	9 lungs	

Deal with any other vocabulary problems that arose.

e Focus on the task and give Sts time to prepare their answers.

Put Sts in small groups to describe their chosen activity.

Get feedback by asking some groups to talk about their chosen sports.

2 VOCABULARY word building: adjectives, nouns, and verbs

a Focus on the task. You could elicit that in the first sentence a verb is needed, and in the second a noun.

Get Sts to complete the sentences.

Check answers.

1 strengthen	2 strength

b Focus on the task. Elicit / explain that with *strong*, the verb is formed by adding *-en* to the noun. Point out that with the other words in the chart sometimes the verb is formed from the adjective + *-en*, and sometimes from the noun, and Sts should try out both ways to see which sounds right.

Give Sts time to complete the chart in pairs.

Check answers. Model and drill pronunciation of any tricky words.

adjective	noun	verb
strong	strength	strengthen
long	length	lengthen
deep	depth	deepen
short	shortness	shorten
wide	width	widen
high	height	heighten
weak	weakness	weaken
thick	thickness	thicken
flat	flatness	flatten

c Focus on the sentences and get Sts to complete them with words from the chart in **b**. They can do this in pairs or individually and compare answers with a partner.

Check answers, eliciting pronunciation.

1 shorten	6 thicken
2 length, width	7 flattened
3 height	8 weaknesses
4 weaken	9 widened
5 depth	10 shortness

3 PRONUNCIATION homographs

Pronunciation notes

- Homographs (words with different meanings which have the same spelling but different pronunciation) cause problems, as in many cases Sts are not even aware that a word like *row* has more than one possible pronunciation.
- This exercise focuses on some common homographs and you should encourage Sts to note down any others they come across.

  ! Sts should already be aware of one kind of homograph, i.e. two-syllable words which can be verbs or nouns, and where the stress shifts, e.g. *con<u>tract</u>* (verb) and *<u>con</u>tract* (noun).

a Focus on the **Homographs** box and go through it with the class.

Focus on the task and get Sts, in pairs, to try saying the two pronunciations first and then match them to the correct sentence.

b 5 33 Play the audio for Sts to listen and check answers.

Pause after each pair of sentences and elicit the answer. Then move on to the next sentence.

1 b	6 b	11 a
2 a	7 a	12 b
3 a	8 a	13 a
4 b	9 b	14 a
5 a	10 b	15 b

5 33
See the sentences in the Student's Book on *p.100*

Finally, get Sts in pairs to practise saying the sentences.

Extra support

- If your Sts seem to have particular problems with some of the pairs of words, you could use the audio to model and drill the different pronunciations and get Sts to say the sentences.

4 GRAMMAR relative clauses

a Focus on the sentences and get Sts to complete them individually, and then compare with a partner.

Check answers. You could elicit that *who* and *which* are possible in 4 and 7, but are usually omitted.

1 which	5 who
2 who / that	6 what
3 whose	7 –
4 –	

b Tell Sts to go to **Grammar Bank 10B** on *p.159*.

Go through each example and its corresponding rule with the class, or give Sts time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

defining relative clauses

- Sts at this level should be confident with basic defining relative clauses, i.e. with *who* / *which* / *that* (**rule 1**). They have also been introduced to the use of *whose*, and relative clauses where the relative pronoun is left out (**rules 2** and **3**), but will still need practice of these kinds of sentences.
- **rule 4:** Here Sts learn two ways to say the same thing. Preposition + *whom* is rather more formal than using *who* / *which* and a verb + preposition. *Whom* is still sometimes used when the person it refers to is the object of the relative clause, e.g. *The person whom I saw yesterday*, but this is very formal and normally we would either use *who* / *that* or leave the relative pronoun out altogether.
- **rule 5:** Sts may still confuse *what* (= the thing / things that) and *that* as relative pronouns, often because of L1 interference.

non-defining relative clauses

- Sts have already been introduced to non-defining relative clauses, but will probably need reminding of what they are and how to use them (**rule 1**).
- **rule 2:** This use of *which* is probably new for Sts, who may try to use *what* in these kinds of sentences.
- **rule 3:** This use of *of which | of whom | of whose* may be new for Sts. The structure is easy to understand, but quite hard to use accurately.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers, getting Sts to read the full sentences.

a
1 ✓
2 ✗ that goes to Birmingham
3 ✗ which was absolutely true
4 ✗ who is very bright
5 ✗ The employee to whom I spoke / (who / that) I spoke to
6 ✓
7 ✓
8 ✗ eats what I cook
9 ✓
10 ✗ whose fans sing the best
11 ✗ What we love about living in Paris
12 ✗ none of which I enjoy

b
1 They gave us a present, which was a complete surprise.
2 My girlfriend, who is an architect, is very intelligent. (My girlfriend, who is very intelligent, is an architect.)
3 It's too hot in my flat, which makes it impossible to sleep.
4 The car which / that crashed into mine was a Mini.
5 The police officer (who / that) I spoke to was working on the reception desk / The police officer to whom I spoke...
6 Our computer, which we only bought two months ago, keeps on crashing.
7 The things (which / that) I left on the table aren't there any more.
8 That's the electrician who did some work for my mother.
9 I've got two brothers, neither of whom can swim.
10 The houses, which were built in 1870, are still in very good condition. (The houses, which are still in very good condition, were built in 1870.)

Tell Sts to go back to the main lesson **10B**.

Extra support

- If you think Sts need more practice, you may want to give them the Grammar photocopiable activity at this point or leave it for later as consolidation or revision.

c Focus on the **Defining relative clauses in spoken English** box and go through it with the class.

Now focus on the task and make sure Sts understand what they have to do.

Give Sts time to write their five definitions. Make sure they don't write the headword.

Put Sts in pairs and get them to swap definitions and guess the headwords.

Get some Sts to read their definitions for the class to guess.

Extra support

- Sts can choose the five words and write the definitions in pairs. Then put two pairs together and get them to swap pieces of paper.

5 SPEAKING & LISTENING

a Focus on the task and the six points. Explain that the noun *foul play* is used mainly to refer to actions in sport which are against the rules, and the word *foul* can be used as a noun and verb, e.g. *The defender committed a foul. The forward fouled the goalkeeper.* You might also want to explain / elicit the meaning of *fair play* (= the fact of playing a game or acting honestly, fairly and according to the rules). Make sure Sts know the meaning of *doping* (= taking drugs to improve sporting performance).

Focus on points 1–6 and the photos. Give Sts time to read the points, and then elicit what each photo illustrates. Then get Sts to put A, HA or D after each point.

b Now put Sts in groups of three or four to discuss each point.

Monitor and help where necessary, making notes of any recurring problems or errors to deal with afterwards.

Get feedback, asking Sts whether as a whole they agreed, half-agreed, or disagreed with the statements.

Extra support

- Give Sts a moment to revise the expressions for agreeing and disagreeing on *p.5*.

c 5 34 Focus on the photo of Ron Kantowski and the task.

Then focus on the **Glossary** and go through it with the class. You could find out before playing the audio if your Sts are familiar with American football.

Play the audio, pausing after each answer, for Sts to mark the statements A if they think he agrees with the statement, D if they think he disagrees, or HA if they think he half-agrees.

Get Sts to compare with a partner and then play again as necessary.

Check answers and find out if Ron Kantowski's opinions (i.e. agreeing or disagreeing with the statements) coincide with what Sts decided in **b**.

1 D	3 A	5 A
2 HA	4 A	6 A

5 34

(script in Student's Book on *p.139*)
I = Interviewer, R = Ron Kantowski

I There's a deeply held belief that sports teach us valuable lessons about life and ultimately make us better people. In your opinion, is that true?

R Call me old-fashioned, but I actually do believe that, having played sports myself when I was younger. There are some things that sports can teach you. Just in general terms, it teaches you to respect authority – for example, when there's a referee in the game, there's an authority figure. And it teaches you how to get along with others and cooperate. When I was a kid, we would play ball sometimes without supervision, and we'd have to get along by choosing up sides for the teams. When there was an issue with rules, we'd have to get together and come up with a compromise. So, yes, I think there's a lot of lessons to be learned, especially when you're young, that help you later on in life. Now, when it comes to individual sports, the effect is even more evident than in team sports. It takes an incredible amount of discipline, for example with tennis and golf and track, which aren't team sports. It's a matter of getting up early, training on your own, with all the repetition that you need to do, sometimes without supervision. A lot of people who aspire to be professional athletes can't afford a trainer or a coach, especially when they're young. So the discipline involved in individual sports is a valuable lesson in life as well.

I On the whole, would you say that sports bring about more happiness or unhappiness in the world?

R Well, as long as there's some perspective there, and you look at sports as a sort of a temporary escape from real life, as entertainment – like going to a movie – if you have that kind of perspective, then I think sports can enhance your life. And life is better with diversions. With sports, a lot of people look forward to following their teams: it gives them a sense of family, a sense of community, and some wonderful memories. And as entertainment, sports have tremendous value. But again, there has to be some perspective. When you go past the level of sports as entertainment, as diversion, as a pastime, when it gets into the obsession area, then it's probably not a good thing. People who get too carried away by whether their team wins or loses are not in a healthy situation. As long as you can look at sports as a diversion, it's fine. Part of the secret of life, and this certainly applies to sports, is to do it in moderation, and being a sports fan is no different. But overall, I would say sports create a great deal of happiness.

I So, do you think there's a sense that sports have replaced religion in modern society?

R That's a great question. Probably for a lot of people, it has. I'm thinking of some of these major sporting events that draw worldwide interest, like the World Cup, for instance. You see the passion of the fans, and I think that passion is wonderful, as long as it doesn't carry over into fanatical levels. Again, we get back to that obsession thing, and once you've crossed that line where sports are no longer just entertainment, diversion, and pastime – when it crosses the line, then yes, it can border on religion for a lot of people.

I Do you think there's any difference between using technology to gain an advantage, I don't know, for example high-tech swimsuits, and doping, I mean taking performance-enhancing drugs?

R That's a profound question. I think if you're really honest about it, it's hard to see the difference. I mean, if you think about a sport like tennis or maybe golf, and you consider the advances in technology in the equipment, and if you go back to the 1930s and 1940s and think about the small wooden tennis racquets and the wooden golf clubs. If those players had had today's equipment in their hands, it would have made a huge difference in their game, a bigger impact on their game than performance-enhancing drugs! The advances in technology have really done more to increase performance than drugs have. We're all quick to criticize, and there's a stigma attached to using drugs that doesn't exist with the equipment, but in a lot of ways they're similar. I think equipment, technology, diet, and education – all those things have done more to enhance athletic prowess and performance than drugs.

I We expect athletes to be positive role models. Is there any reason why we should?

R Years ago, people looked up to athletes, and they were our heroes. But there's no reason why they should be role models – they're in the public eye more than others, but they're human, like everyone else. All the money and adulation is difficult for these athletes to handle, paradoxically. Money and fame tend to bring down a lot of celebrities, like actors and rock stars, not just athletes. There's a lot of temptation and money involved that you don't see in other professions. Also, there's more pressure nowadays, with the way the media has changed, and with social media. Everyone is looking for a sensational story, and athletes are more prone to being caught up in scandals than ever before. If it were up to me, parents and teachers, people like that, they would be the real role models.

I Right. So, do sports occupy a disproportionately high place in the media and have we lost all sense of proportion when it comes to sports?

R There is a disproportionate amount of interest in sports. There's an insane amount of hype around some of these big events, like the Super Bowl and the World Cup. The media knows that there's a captive audience, and more is better! You know, the first Super Bowl didn't even sell out, yet in today's world it's considered the most important event you can imagine, so it just shows how perspectives have shifted. But the media reflects interest more than they create it – they're giving the public what they want. I'm not sure the media is totally to blame, either; it's just a form of economics.

d Focus on the task and point out that Sts don't need to use Ron Kantowski's exact words.

Play the audio again, pausing after Ron Kantowski talks about each statement to give Sts time to make notes (see spaces in the script).

Get Sts to compare with a partner, then check answers.

Suggested answers

1 Sport teaches you to **respect authority**.
People who do individual sports **have to be very disciplined**.
2 Sports can enhance your life because **it can give you temporary escape** / **it gives a sense of family, of community** / **it gives wonderful memories** / **it entertains you**.
On the other hand, **people can become obsessed**.
3 The World Cup is an example of **an event where fans become passionate, almost religious about sport**.
Sports should be entertainment, not **an obsession**.
4 It's hard to see a difference between **using high-tech equipment and taking drugs to help your performance**.
Drugs have improved performance less than many things, including **advances in technology, equipment, diet, and education**.
5 Athletes are only human, and **money and fame affect them**.
They're under a lot of pressure from **the media**.
6 There's too much media coverage of **big events in sport**.
But the media are just **giving the public what they want**.

e Do this in pairs, small groups, or as an open-class activity.

If Sts worked in pairs or small groups, elicit some opinions.

Extra idea

- After doing the **Revise and Check** lesson you could give Sts one or all of the three Vocabulary Revision photocopiable activities (Revision 1: Describing game, Revision 2: Phrasal verbs, Revision 3: Idioms), which include questions to revise all the vocabulary lexis they studied in this level.

9&10 Revise and Check

For instructions on how to use these pages, see *p.43*.

STUDY LINK
- **iTutor**

Test and Assessment CD-ROMs

- **Quick Test 10**
- **File Test 10**
- **Progress Test Files 6–10**
- **End-of-course test**

GRAMMAR

a 1 ✓
2 immediately after seeing it
3 I hope not
4 a tin opener
5 a glass of wine
6 which is a bit strange
7 ✓

b 1 so
2 ✓
3 ✓
4 ✓
5 car keys
6 ✓
7 what
8 who

c 1 reason (why) I didn't bring sunscreen was / is
2 person I spoke to was
3 What I don't like about him is
4 All I said was (that)
5 It was a boy from my school who / that

VOCABULARY

a 1 calf
2 kennel
3 neigh
4 claws
5 species
6 hunt
7 beak
8 chopping board
9 simmer
10 grate
11 stuff
12 melt
13 whip
14 mince

b 1 besides
2 lay
3 currently
4 deny
5 economical
6 ashamed
7 effect
8 announced

c 1 strength
2 shorten
3 height
4 thicken
5 depth
6 weakened
7 width
8 lengthen

CAN YOU UNDERSTAND THIS TEXT?

a CAD (Computer-Assisted Design); The 'Haptic Sports Garment'; RFID tags (Radio Frequency Identification Technology); High-speed cameras

b 1 E 2 A 3 F 4 B 5 C

VIDEO CAN YOU UNDERSTAND THIS FILM?

1 Russia, Austria, Puerto Rico
2 She was the first immigrant to be processed on Ellis Island.
3 12 million
4 It was the busiest year.
5 first- and second-class passengers, American citizens
6 It was used as the Registry Room.
7 signs of physical weaknesses or illness
8 Those who didn't pass the medical check and the 28 questions.
9 two thirds
10 Isaac Assimov became a science fiction writer; Max Factor became a cosmetic giant; Elia Kazan became a film director

5 35 Available as MP3 on CD5

A Short Film on Ellis Island

Hi, I'm Amy Burser. Like most Americans, my family background is quite diverse. My surname was originally Bursorsky, which is Russian, but my ancestors came here from all over the world, including Austria and Puerto Rico. And many of them came through the Immigration Station here at Ellis Island.

The island's first immigration point opened on New Year's Day 1892, when a young Irish woman called Annie Moore became the first immigrant to be processed here. From 1892 to 1954, 12 million people passed through here and today an estimated 40 percent of America's population can trace their ancestry to this tiny island in New York Harbour.

1907 was the busiest year with over 1 million immigrants processed here. The largest number came from Italy, but there were many from Poland, Germany, Hungary, and Scandinavia too. As they sailed past the Statue of Liberty many of them must have been filled with hope and joy. After all, they had just spent weeks – if not months – in cramped conditions aboard overcrowded ships. Finally, they had arrived. But for most of them their ordeal wasn't quite over. The ships moored in Manhattan. The first- and second-class passengers could disembark here, along with any American citizens. But passengers in steerage – the poorest on the ship, all of whom were immigrants – were ferried over to this building for further inspection. The building – built in 1900 after the first station burned down in 1897 – was very impressive. It had a large dining hall and kitchen, dormitories with 600 beds, a hospital, and a roof garden with a play area for children.

But the jewel in the crown was this – the Great Hall. With its 60-foot vaulted ceiling it resembles an old-fashioned ballroom, but from 1900 to 1924 this was the Registry Room. Each day it was filled with new arrivals. On some days 5,000 people waited here. The noise was deafening and the atmosphere chaotic. Dozens of languages filled the air as each person fearfully awaited a series of citizenship tests. In fact, each person had undergone a 'six-second medical exam', before they had even entered the hall. Here doctors checked for signs of physical weaknesses or illnesses, especially tuberculosis or trachoma, an infectious disease of the eye. If they failed they were marked with a chalk letter and were sent to the hospital for a full examination. If they passed they shuffled into the Great Hall and waited on benches like these. On average this wait lasted three and four hours, but could take much longer. Those still here in the evening had to sleep in the dormitory and start the process again the next morning. Eventually they were called by the clerks, who stood at desks like these with a full list of each ship's passengers. They found each person's name and then asked 28 further questions. It was their job to find out if a person could work and had money to support themselves. They also had to weed out any 'undesirables', including criminals, and political radicals.

If someone failed these tests they were sent back home. This only happened to around two percent of the passengers, but for the unlucky ones and their families it was a traumatic experience – a dispiriting end to a long and arduous journey.

But for those who were approved could walk through the doors out into their new lives. Some were met by relatives here at the 'kissing post,' others emerged alone into a completely new world. Around a third stayed in the New York area while the rest scattered across the country.

The Immigration Act of 1924 effectively ended the era of mass immigration. But for just over three decades Ellis Island was America's gateway for millions of people. Some became authors, like science fiction writer Isaac Asimov, who came here from Russia. Others became successful businessmen like cosmetics giant Max Factor, whose real name was Maksymilian Faktorowicz and who moved to America in 1904. And some worked in film, like Elia Kazan, a Greek-American who directed classic films such as *On the Waterfront* and *A Streetcar Named Desire*. Others became doctors, shopkeepers, and builders. They all settled down and started families. And they all created the country we know today.

Photocopiable activities

Contents

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231 **Song activities**

Photocopiable material

- There is a **Grammar activity** for each main (A and B) lesson of the Student's Book.
- There is a **Communicative activity** for each main lesson of the Student's Book.
- There is a **Vocabulary activity** for each section of the Vocabulary Bank in the Student's Book.
- There is a **Song activity** for every File of the Student's Book, in either A or B. The recording of the song can be found on the Class CDs.

Using extra activities in mixed-ability classes

Some teachers have classes with a very wide range of levels, where some students finish Student's Book activities much more quickly than others. You could give these fast-finishers a photocopiable activity (Grammar, Communicative, or Vocabulary) while you help the slower students. Alternatively, some teachers might want to give faster students extra oral practice with a communicative activity while slower students consolidate their knowledge with an extra grammar activity.

Tips for using Grammar activities

The Grammar activities are designed to give students extra practice in the main grammar points from each lesson. How you use these activities depends on the needs of your students and the time you have available. They can be used in the lesson if you think all of your class would benefit from the extra practice, or you could set them as homework for some or all of your students.

- All of the activities start with a writing stage. If you use the activities in class, get students to work individually or in pairs. Allow students to compare before checking the answers.
- Activation is an optional stage that gives students freer practice to produce the target language. This is in the form of a written exercise, but some could also be done orally.
- If students are having trouble with any of the activities, make sure they refer to the relevant Grammar Bank in the Student's Book.
- Make sure that students keep their copies of the activities and that they review any difficult areas regularly.

Grammar activity answers

1A *have*: auxiliary or main verb?

a **2** I've been reading **3** ✓ **4** Don't you have **5** already have **6** I'll be having **7** didn't have to **8** have the jacket dry-cleaned **9** ✓ **10** I had

b **2** haven't **3** got / had **4** had **5** been **6** taking **7** hasn't **8** have / take **9** having **10** 've **11** to **12** have

1B discourse markers (1): linkers

a **2** consequently **3** so as not to **4** in case **5** though **6** Although **7** but **8** As a result **9** so that **10** However **11** Despite **12** As **13** so as to **14** so that **15** because of

2A pronouns

a **2** It's **3** themselves **4** it's **5** you **6** you **7** there's **8** their **9** themselves **10** one another **11** they **12** there's

b **2** there **3** They **4** one **5** It **6** you **7** they **8** yourself **9** they **10** you **11** there **12** it

2B the past: habitual events and specific incidents

2 didn't have **3** was playing **4** interrupted **5** had / 'd wanted **6** had been allowed **7** would / used to get **8** used to / would feed **9** didn't want **10** used to be / was **11** was taking **12** bit **13** dropped **14** wasn't / didn't use to be **15** used to cry / cried **16** had gone **17** was explaining **18** had happened **19** spoke **20** I'd ever experienced / 'd experienced

3A *get*

a **2** ✗ get to the point **3** ✗ got broken **4** ✗ get a bus **5** ✓ **6** ✗ get paid **7** ✓ **8** ✗ get Elena to look **9** ✗ got the kitchen painted **10** ✗ got to the closest petrol station

b **2** Paying a lot to get your hair cut is a waste of money. / Paying a lot of money to get your hair cut is a waste.
3 The best way to get rich is to work hard.
4 Getting hurt is usually a learning experience.
5 People get wiser as they get older.
6 Cheating is fine if you don't get caught.
7 Giving presents is better than getting them.
8 School doesn't help you to get anywhere in life.

3B discourse markers (2): adverbs and adverbial expressions

a **2** Obviously **3** that is to say **4** Besides **5** in other words **6** By the way **7** Anyway **8** Basically **9** On the one hand **10** To sum up

4A speculation and deduction

a **2** might / may have left **3** can't be **4** might / may be **5** might / may be trying **6** shouldn't be **7** must have fallen out **8** must have (done)

b **2** the disease **is** likely to **3** you probably **won't** be able **4** is unlikely **to** be **5** we **are** bound to **6** it's very **unlikely** that **7** she's bound **to** be **8** she**'ll** / **will** definitely

4B adding emphasis (1): inversion

a **2** Not **3** when **4** Never **5** Only **6** Scarcely / Hardly **7** but **8** Hardly / Scarcely **9** until **10** Rarely **11** again **12** No

5A distancing

a **2** It seems (that) men are more at risk…
3 It appears (that) she has changed her mind…
4 It seems (that) you are unable to deal…
5 It seems (that) the weather is about to improve.
6 It appears (that) the robbers were wearing…

b **2** A spokesman is expected to make an announcement…
3 More than half of the population are believed to suffer from headaches.
4 St Petersburg is said to be one of the…
5 At least 70 people are thought to have been injured…
6 The economy is expected to grow…

5B unreal uses of past tenses

2 c **3** b **4** c **5** a **6** c **7** a **8** b **9** b **10** c **11** a **12** b **13** b **14** a **15** c

6A verb + object + infinitive or gerund

a **2** to take **3** to be offended **4** ✓ **5** being able **6** you to feel **7** ✓ **8** for our children to go **9** ✓

b **2** to retake **3** do **4** to get **5** to attend **6** stopping **7** using **8** to leave **9** not to arrive **10** taking

6B conditional sentences

a **2** could **3** lacks **4** won't be **5** did **6** wouldn't be losing **7** had built **8** might not have lost **9** would still be working **10** hadn't messed up **11** were **12** would have noticed **13** aren't **14** 'll / will call

b **2** You can borrow my laptop on condition (that) you look after it.
3 I'm going to go to the party whether I'm invited or not.
4 Supposing you hadn't found your passport, what would you have done?
5 The exam will be fine providing (that) you do enough revision.
6 I'm in favour of contact sports as long as nobody gets seriously injured.
7 I would never wear fur, even if the weather was very cold / it was very cold.
8 You can go out tonight provided (that) you're back by midnight.

7A permission, obligation, and necessity

a **2** ✗ had better not ask her **3** ✓ **4** ✗ mustn't download **5** ✓ **6** ✗ ought to study **7** ✓ **8** ✓ **9** ✗ ought to have thought

b **2** shouldn't **3** ✓ **4** mustn't **5** don't need to **6** ✓ **7** should **8** allowed **9** should

7B verbs of the senses

a
2 smells like garlic
3 as if she had
4 been hearing good things about you
5 ice cream really tastes of
6 see anyone leave / leaving the house
7 sounds like a violin
8 to have changed much
9 heard the bomb go off
10 looks as if he didn't sleep / hasn't slept very well
11 as though she was / were delighted
12 heard the couple arguing

8A gerunds and infinitives

a **2** ✓ **3** ✗ being spoken to **4** ✗ to have been able **5** ✗ to understand **6** ✓ **7** ✗ inviting **8** ✓ **9** ✗ to be trying **10** ✓

b **2** feeling **3** being told **4** have been informed **5** to do **6** to be searching **7** to be / to have been **8** not having been contacted

c **1** h **2** e **3** a **4** c **5** f **6** g **7** b **8** d

8B expressing future plans and arrangements

a The following should be underlined:
is to face, what is going to be, I'm about to become, I'm going to show him, begins

b **2** ✓ **3** ✗ we're going / we're going to go **4** ✗ due to go **5** ✓ **6** ✓ **7** ✗ are you and Jennifer doing / going to do **8** ✓ **9** ✓ **10** ✗ they're going to lose / they'll lose **11** ✓ **12** ✗ I'm going to paint

9A ellipsis

a The second paragraph has no ellipsis.

b Nicky's father gave her his phone number and ~~he~~ said she could contact him whenever she wanted to ~~contact him~~. Nicky said goodbye, and then ~~she~~ hung up. At first, she was angry that he had got in touch and she wished that he hadn't ~~got in touch~~. But a few weeks later, she called him and ~~she~~ arranged to see him because she felt they needed to talk. She got on well with him, although she hadn't expected to ~~get on well with him~~. Nicky decided that she wanted them to meet regularly, and her father promised that they would ~~meet regularly~~. Five years later, when Nicky got married, no one imagined that her father would be leading her up the aisle, but he was ~~leading her up the aisle~~.

c
2 I'm afraid **not**.
3 I guess **so**, though…
4 I suspect **not**.
5 I don't imagine **so**. / I imagine **not**.
6 I suppose **not**.

9B nouns: compound and possessive forms

a **2** ✗ other people's business **3** ✓ **4** ✗ tin opener **5** ✗ the flatmate of my cousin Jane, who works for the city council **6** ✓ **7** ✓ **8** ✗ the high point of her career **9** ✓ **10** ✗ kitchen cupboard **11** ✗ champagne glasses **12** ✓ **13** ✗ the middle of the room **14** ✓

b Possible answers:
chocolate cake, birthday cake, lemon cake, etc.
coffee cup, tea cup, egg cup, etc.
bread knife, steak knife, fish knife, etc.
CD player, DVD player, football player, etc.
coffee machine, running machine, fruit machine, etc.
city centre, health centre, sports centre, etc.
surf board, chopping board, message board, etc.
story book, address book, physics book, etc.
car key, house key, back door key, etc.
mineral water, sea water, tap water, etc.
credit card, birthday card, identity card, etc.
picture frame, photo frame, window frame, etc

10A adding emphasis (2): cleft sentences

a
2 The reason (why) he married her was for her money.
3 The person (who / that) she loves more than anyone else in the world is her niece.
4 The last time (that) I saw her was in October.
5 The person who / that really understands how I feel is my sister.
6 The reason (why) we retired early was in order to have time to enjoy life.
7 The place (where) I relax most is (in) the garden.
8 The first time (that) I met David was just after I graduated.

b
2 What my son is crazy about is skateboarding.
3 All they want (to do) is to lie on a beach and relax.
4 What I'm desperate for is a nice cup of tea.
5 It was the atmosphere that made the restaurant special rather than the food. / It was the atmosphere rather than the food which made the restaurant special.
6 What I don't want is to be late for work tomorrow.
7 All she asked for was a glass of water.
8 It was Alec who was a professional footballer when he was young, not Darren.

10B relative clauses

a **2** whose **3** who **4** which **5** where **6** which **7** What **8** who / that **9** which **10** who / that / whom **11** whose **12** who **13** What **14** whom **15** which

1A GRAMMAR *have*: auxiliary or main verb?

a Circle the correct form. Tick (✓) if both are possible.

1 You should definitely see that film if you **hadn't seen** / **haven't seen** it already.
2 **I've been reading** / **I've read** the same book for months and I still haven't finished it.
3 I'm not going to her wedding because **I don't have** / **I haven't got** anything to wear.
4 **Don't you have** / **Haven't you** a smartphone? I thought everyone had one these days.
5 Don't give them a toaster as a present because they **already have** / **are already having** one.
6 Don't call me after seven because **I'll be having** / **I'll have** dinner.
7 Once the kids were older we **hadn't got to** / **didn't have to** drive them to school.
8 If you want to get rid of that stain, you'll have to **have the jacket dry-cleaned** / **have dry-cleaned the jacket**.
9 I need to leave work early this afternoon. **I've got to** / **I have to** go to the dentist's.
10 **I had got** / **I had** a lot of friends when I was at school.

b Read the dialogue below. Complete each gap with one word.

Doctor Good morning. So, why [1] *have* you come to see me today?

Patient Well, I [2]_____ been feeling very well recently.

D What symptoms have you [3]_____?

P I've [4]_____ a really bad headache for the last few days and my eyes hurt a lot. It's worse when I read or watch TV.

D Have you [5]_____ taking anything for the headache?

P I've been [6]_____ ibuprofen every four hours but it [7]_____ made any difference yet.

D OK. Can you [8]_____ a look at the eye chart and read this line for me?

P I'm [9]_____ trouble seeing that. It's all blurred!

D I think I [10]_____ found the problem! The first thing you have [11]_____ do is go to the optician's and [12]_____ your eyes tested. I think you need glasses!

activation

c Complete the following sentences about yourself.

- I'm really proud of the fact that I've…
- My worst characteristic is that I have a tendency to…
- One thing I often have to do which I'd rather avoid is…
- When I really want to have fun I…

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1B GRAMMAR discourse markers (1): linkers

a Complete the texts with the discourse markers from the list.

although	as	as a result	because of	but	consequently	despite
however	in case	~~so~~	so as not to	so as to	so that (x2)	though

1

I would say that the most challenging period in my career so far was my first junior management position in the company where I still work today. I had always wanted to be an Accounts manager, [1] *so* I was thrilled when I got the job, but little did I know what was waiting for me on my first day. The office environment wasn't exactly organized, and to make matters worse, my boss was completely unsupportive of me. For some reason, he just refused to take any responsibility for dealing with the clients, and I was [2]_____ forced to deal with all the problems by myself, which wasn't easy. I used to stay late at the office almost every night [3]_____ miss any of the clients' deadlines. It seems ridiculous now, but I was so stressed that I used to check my emails every five minutes, even at weekends, [4]_____ there was an urgent message asking me to figure something out. It was worth it in the end, [5]_____, because eventually my boss was fired and I was promoted in his place!

2

The toughest time I ever had was definitely my first term here at university. [6]_____ I really love student life now, it wasn't so easy in the beginning. My bad luck started on the very first day. My parents had just dropped me off with all my stuff when some of the guys whose rooms were on the same corridor as mine suggested going to play basketball in the park nearby. I don't know exactly how it happened, [7]_____ somehow, during the game, I tripped and fell really hard on my right arm and broke it. Apart from not being able to play any sports for weeks, it was especially annoying because my injury meant I wasn't able to write properly. [8]_____, I got really behind with my essays and I had to take an extra class later in the year [9]_____ I could catch up. On top of that, it wasn't as easy as I had expected to find friends, and I was pretty homesick for a while. [10]_____, things got better eventually. Once my arm was better, I managed to get into the university basketball team and made loads of new friends.

Most people can't wait until the day they retire, but I can tell you it's not as simple as you might think. [11]_____ all the free time, retirement isn't just a question of enjoying yourself and feeling happy that you never have to work again. My husband Frank had terrible trouble adjusting to the new lifestyle when he retired after 40 rewarding years as a lawyer. [12]_____ he had always been committed to his career, it wasn't easy just to give it up overnight. We decided to move to the countryside [13]_____ be nearer to our daughter and her family, but when we arrived, we found that they were all so busy with their own lives that they didn't have much time for us.

Of course, we did babysit for her sometimes [14]_____ she could go out in the evenings, but somehow it wasn't the life we had imagined. Just when we were feeling really down, a friend of ours invited us along to a ballroom dancing class in the village. Frank wasn't keen at first, as dancing isn't really his thing, but once we got there, we had a wonderful time. Now we go three times a week and it's changed our lives. We keep fit and we've met so many fantastic people. And it's all [15]_____ the dance class. I don't know what we would have done without it!

3

activation

b Write your own paragraph about a challenging experience you have faced. You could write about your work, studies, or family. Explain what the challenge was, and how you survived it. If you can't think of anything from your life, write about a friend or relative.

In your paragraph, make sure you use at least five of the discourse markers from the list.

2A GRAMMAR pronouns

a Read the following email and circle the correct pronouns.

New Message

To: Giovanna Rossi **From:** Aileen Campbell **Subject:** Visiting Glasgow!

Hi Giovanna!
Great to hear that you and Alessandro are going to be visiting Glasgow over the summer. I'm sure you're going to love it. As far as I'm concerned, [1] **there's** / **it's** nowhere in the world quite like it. [2] **It's** / **There's** the people in Glasgow who really make the city something special. I think the whole way they express [3] **them** / **themselves** is very different from other parts of the UK. For example, [4] **there's** / **it's** not uncommon to exchange a few words with the person sitting next to [5] **yourself** / **you** on the bus or waiting in a queue, and [6] **you** / **one** sometimes end up having a laugh with them, too! It's part of the city's outgoing spirit and sense of humour.
You told me you're feeling a little nervous about understanding the Glasgow accent, but I don't think you need to worry too much about that. Of course [7] **there's** / **it's** the problem that the city has its own dialect, but every visitor I know has been able to manage, and to find [8] **his** / **their** way around or go shopping by [9] **themselves** / **himself**. And you might be interested in listening for some of the expressions some Glasgow people use to address [10] **one another** / **themselves**. For example, if someone calls you 'hen' don't be offended, because [11] **they** / **you** aren't trying to say you look like a chicken! In fact, it's an affectionate local greeting for women. Finally, [12] **it's** / **there's** so much to see and do in Glasgow. I know you're passionate about art and architecture, so I think you'll really appreciate the amazing buildings and famous museums and galleries.
Have a great time!
Aileen

b Complete the following email with a suitable pronoun in each space.

New Message

To: Sofia Gomez **From:** Andy Fordham **Subject:** RE: Coming to Oxford

Hi Sofia,
What a great idea to take some time off from your job to study English in Oxford. For anyone who wants to improve [1] *their* language skills, I don't think [2]_____ can be anything better than spending some time immersed in the language.
[3]_____ say that one always learns something when [4]_____ goes to Oxford. [5]_____ can't be denied that although the city is small, it is a centre for many kinds of learning, with its two universities and numerous schools and colleges where [6]_____ are able to study everything from astrophysics to English grammar!
Anyone who arrives in Oxford will soon realize that [7]_____ are in a truly international city. Most of the people who work in the shops and restaurants in town are used to dealing with visitors, so I don't think you'll have much trouble making [8]_____ understood. As for the way people interact, well, I find that in general, they're very polite. I mean, if you accidentally bump into someone in the street, [9]_____ are actually quite likely to say sorry to you, not the other way round! However, people who don't know [10]_____ are less likely to go out of their way and start a conversation just to pass the time. You'll find that [11]_____'s no shortage of historical and cultural attractions in Oxford, from the picturesque River Thames to the beautiful old colleges. What's more, [12]_____'s only a short train journey from London, so you can easily see some other places in the UK if you have time.
Hope this is of some use.
All the best for your trip,
Andy

activation

c Write your own email to a visitor from abroad, telling them what to expect when they visit the place where you live. In your email, try to use at least six of the pronouns from **a** and **b** above.

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2B GRAMMAR the past: habitual events and specific incidents

a Read the story and put the verbs in the correct form. There is sometimes more than one answer.

I started school at the age of four at my local primary. I [1] *'d been looking forward* (look forward) to starting school for some time because I [2]_____ (not have) any siblings, so I thought it was going to be the perfect opportunity to make new friends and have fun. On the first day, I [3]_____ (play) with my new classmates when the teacher [4]_____ (interrupt) us and asked us to pay attention. We all stopped what we had been doing and she introduced us to the class pet – Hammy the Hamster. He was the pet I [5]_____ always _____ (want) but [6]_____ never _____ (allow) to have.

The teacher told us that each child – in strict alphabetical order – could take Hammy home with them for one weekend and then bring him back the following Monday.

I could hardly wait for it to be *my* weekend. I [7]_____ (get) to school very early every day and I [8]_____ (feed) and play with him. I [9]_____ (not want) to let the other children near him because I wanted Hammy to be my new best friend!

After three weeks, my weekend finally arrived. My mum hadn't been too keen on having a hamster in the house but I'd been very persuasive – I [10]_____ (be) very persistent as a child – and finally she agreed. I was so happy.

Saturday morning was a beautiful, sunny day so I thought Hammy would appreciate a morning walk in the garden. However, as I [11]_____ (take) him out of his cage, he [12]_____ (bite) me, I [13]_____ (drop) him, and Hammy ran away!

I [14]_____ (not be) a child who [15]_____ (cry) very often, but on that occasion I spent all weekend crying and looking for Hammy. Sadly, though, Hammy [16]_____ (go) forever and I never saw him again.

The worst was yet to come, however. On Monday I had to go back to school with an empty cage. As I [17]_____ (explain) to the teacher what [18]_____ (happen), I realized that the rest of the class were looking at me with hatred in their eyes; after all, I had lost the adored class pet! Nobody [19]_____ (speak) to me for at least a week and I remember it being the worst feeling I [20]_____ (experience) in the four short years of my life.

activation

b Think of a time in your childhood when you did something wrong. Write a paragraph describing the incident.

3A GRAMMAR *get*

a Right (✓) or wrong (✗)? Correct the mistakes in the **bold** phrases.

1 She was in the middle of **getting her hair done** so I said I'd call her back. ✓
2 We're now starting to **get the point** where we just can't cope.
3 Quite a few of our things **got to break** when we were moving into our new house.
4 Look online to find out where you can **get to a bus** into town.
5 It can take a long time to **get used to** a new neighbourhood.
6 Top managers often **get pay** substantial bonuses at the end of the year.
7 She was so exhausted that she **got the children to cook** while she relaxed.
8 I was wondering if you could **get Elena looked** at the figures for me.
9 We **got painted the kitchen** by a decorator.
10 By the time they **got the closest petrol station**, night had fallen.

b Order the words to make sentences.

1 the always women men same paid get should as
Women *should always get paid the same as men.*
2 a lot to paying of waste cut hair your is money get a
Paying _____.
3 get to the work to is rich way best hard
The _____.
4 experience hurt a getting usually is learning
Getting _____.
5 older people get as they wiser get
People _____.
6 if fine get is you caught don't cheating
Cheating _____.
7 than them better presents giving getting is
Giving _____.
8 in you help anywhere school doesn't get life to
School _____.

activation

c Choose two sentences from **b** and write a paragraph for each saying if you agree, disagree, or half-agree.

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3B GRAMMAR discourse markers (2): adverbs and adverbial expressions

a Complete the extracts from the presentation with the discourse markers from the list.

anyway basically besides by the way ~~in fact~~ in other words
obviously on the one hand that is to say to sum up

Hi, everyone. The historical figure I've chosen for my mini-presentation is Oliver Cromwell. You may not have heard of him before, but [1] *in fact* he was one of the most influential figures in the history of the British Isles. [2]_____, I don't have time to give you all the details about his life in only five minutes, but let's start with some dates...

...Cromwell did not accept the absolute power of the king, [3]_____, he strongly believed that his country should be governed not only by the king, but also by Parliament. After joining the army as a soldier, he eventually became a commander and led his troops in the Civil War which ended in the defeat and execution of the king. [4]_____ this, Cromwell also led military campaigns in Ireland and Scotland. He was later named as Lord Protector of England, or, [5]_____, the absolute leader of the country...

...[6]_____, you might be interested in finding out more about the English Civil War. It was a very violent and unstable period in the country's development, during which thousands of people were wounded or killed. [7]_____, to get back to the main subject of my presentation, Cromwell...

...[8]_____, there are two contrasting opinions about Oliver Cromwell. [9]_____, some people believe that he was a great hero who liberated his country by overthrowing the king. On the other hand, he is regarded by many as a violent dictator whose actions led to the oppression and death of many people...

...[10]_____, I believe that Oliver Cromwell was an extremely important figure in British history, whatever you think about him. Thank you for listening. Does anyone have any questions? I'm not the world's greatest expert on British history, but I'm happy to try to answer...

activation

b Prepare a five-minute mini-presentation about a famous historical figure who interests you. If you need to find information, try searching on the internet in English. When you prepare your mini-presentation, use the discourse markers from the exercise above.

4A GRAMMAR speculation and deduction

a Complete the sentences with *must*, *can't*, *may*, *might*, or *should*, and a verb in the correct form.

Paul What's wrong, Helena? You look a bit worried.

Helena I think I [1] *must have lost* (am almost sure I lost) my phone. I can't find it anywhere.

P Do you think you [2]_____ (perhaps left) it at work?

H No, it [3]_____ (almost certainly isn't) there because I remember checking my emails after I left the office last night.

P Could it be in your bag?

H I suppose it [4]_____ (it's possible that it is) but I've already looked. I'll double-check, though.

P Is all your personal information on it? I mean, do you bank online?

H Yes, it's all on there, including my bank details. Do you think that someone [5]_____ (is perhaps trying) to get all the info on it and steal my identity?

P A bit dramatic, but possible. Why don't you contact your bank just in case? It [6]_____ (probably won't be) a problem if you tell them what's happened, because they can then block your account.

H Good idea. I think I'll do that right now. Can I use your phone?

P Yes, here you are. Hang on! What's that noise coming from the sofa?

H It's my ringtone! Yes, look, it's my phone. It [7]_____ (almost definitely fell out) of my pocket when I sat down to watch TV last night.

P Yes, it [8]_____ (almost definitely did). Lucky you didn't ring the bank!

b Add one word in the right place to make the sentences correct.

1 The traffic is heavy today, so they're sure *to* be late for the meeting.
2 Medical experts say that the disease likely to spread all over the world.
3 Without an experienced guide, you probably be able to get to the summit.
4 The company is unlikely be in a position to make a profit this year.
5 If we play as badly as we did last week, we bound to lose in the semi-final.
6 It's very that you'll win anything. I'd say there's only a two per cent chance.
7 With her presentation skills, she's bound be able to convince the company to choose her proposal.
8 If Sophie doesn't get to the gate before it closes, she definitely miss the flight.

activation

c Prepare a two-minute presentation about how you think life might be in 20 years' time. Try to use the grammar from **a** and **b**. Choose two or three of these topics:

Entertainment Family and friends Shopping The economic situation in your country
The environment Technology Transport Work

'First of all, I think **it's very likely** that 20 years from now I'll still have a small group of very close friends, although if I'm married I **might not see** them as often as I do now. People will **definitely** still want to meet each other face-to-face, and I don't believe that email or chatting online will ever replace that. Families are **bound to** become smaller in the future as nowadays people are having fewer children and I think that the tradition of a large extended family **is likely** to disappear.'

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4B GRAMMAR adding emphasis (1): inversion

a Read these people's online reviews. Complete the comments with a word from the list.

again but hardly never no not only rarely scarcely ~~sooner~~ until when

Restaurant reviews

Fantastic service! No [1] *sooner* had we sat down at our table than we were offered a drink.

[2] _____ only did the organic vegetable lasagna look good, it was absolutely delicious too!

Hardly had we finished our starters [3] _____ the waiter brought us our main courses. It was almost as if they wanted us to leave quickly!

Books

[4] _____ have I read such a gripping book. I just couldn't put it down!

[5] _____ when I compared the original to the translated version did I see just how bad the translation really was.

[6] _____ had I finished the first book before I wanted to buy the sequel.

Hotels

Not only were our rooms not available when we arrived [7] _____ there was also nowhere to leave our luggage.

[8] _____ had I gone to sleep when the music from the hotel bar below woke me up. Not good when you have jet lag.

Not [9] _____ you stay at this hotel do you really understand the meaning of the word 'luxury'. 10/10.

Films

[10] _____ have I seen such a moving film. There are only a few that can compare.

Never [11] _____ will I watch a Ridley Scott film online. You really need to go to the cinema to appreciate the special effects.

[12] _____ sooner had the film started than the person sitting behind us gave away the ending.

activation

b Write a short review (just a paragraph) for an online website about a restaurant / book / hotel / film experience you have had. In your paragraph, use one or two negative adverbial expressions followed by inversion to emphasize your point.

5A GRAMMAR distancing

a Rewrite the sentences with *It* + clause.

1 The government appears to be planning to raise taxes.
It appears that the government is planning to raise taxes.

2 Men seem to be more at risk from this disease than women.
_____

3 She appears to have changed her mind since I last spoke to her.
_____

4 You seem to be unable to deal with this problem effectively.
_____

5 The weather seems to be about to improve.
_____

6 The robbers appear to have been wearing face masks.
_____

b Rewrite the sentences beginning with the **bold** phrases.

1 It is thought that **the finance minister** is about to resign from his post.
The finance minister is thought to be about to resign from his post.

2 It is expected that **a spokesman** will make an announcement later today.
_____

3 It is believed that **more than half of the population** suffers from headaches.
_____

4 It is said that **St Petersburg** is one of the most majestic cities in the world.
_____

5 It is thought that **at least 70 people** have been injured as a result of the explosion.
_____

6 It is expected that **the economy** will grow over the next six months.
_____

activation

c You are a TV newsreader. Use the following pieces of gossip to prepare an official news report about a famous actress, Blanche Devoy. Be careful to distance yourself from the people's claims using a range of structures from **a** and **b** above.

Actress Blanche Devoy was said to be close to a nervous breakdown last night.
It has been suggested that...

She's close to a nervous breakdown because the paparazzi follow her everywhere.

Her husband Jeff left her last week, and she was seen at a party last night with another man.

Jeff's going to file for divorce and Blanche won't have anything left after she's paid the lawyers.

Blanche doesn't have any real friends, only people who want to be famous like her.

The box office earnings for her new film were very low and her career is in ruins.

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5B GRAMMAR unreal uses of past tenses

a Circle the correct answer, **a**, **b**, or **c**.

1 That boyfriend of yours is useless. Isn't it time ____ a new one?
a you found
b you find
c you had found

2 If only our neighbours ____ a dog, life would be much more peaceful.
a wouldn't have
b don't have
c didn't have

3 What a lovely view! I wish ____ my camera.
a I brought
b I'd brought
c I've brought

4 I'm too tired to go out tonight. I'd rather ____ at home.
a we would stay
b we'd stayed
c we stayed

5 If only ____ Mike the car, we'd be able to drive there.
a you hadn't lent
b you lent
c you didn't lend

6 Come on, children! It's time ____ to bed.
a you go
b you had gone
c you went

7 I'd rather ____ your shoes off at the door, if you don't mind.
a you took
b you take
c you had taken

8 I'd love to be able to sing in a choir. If only ____ a better voice!
a I'd have
b I had
c I have

9 As soon as I said it, I wished ____.
a I wouldn't
b I hadn't
c I didn't

10 Diane thinks it's high time her daughter ____ married.
a had got
b gets
c got

11 Those children look freezing. I bet they wish ____ indoors.
a they were
b they had been
c they would be

12 As you're busy, ____ we postponed the meeting?
a had you rather
b would you rather
c do you rather

13 I'd wear these jeans more often if ____ so tight.
a they were
b they weren't
c they wouldn't be

14 If only those people in the front row ____ talking. I can't hear the film!
a would stop
b stopped
c will stop

15 I've just had a text from Ann. She'd rather ____ at 6.30, as she's running late.
a we had met
b we were meeting
c we met

activation

b Look at the context and complete each of the sentences in a logical way.

1 It's high time _____. (parent to teenager)
2 I wish you _____. (wife to husband)
3 I'd rather you _____. (boss to employee)
4 If only our teacher _____. (student to student)
5 If you hadn't _____. (doctor to patient)

6A GRAMMAR verb + object + infinitive or gerund

a Circle the correct form. Tick (✓) if both are possible.

1 Yelena taught us **that we should check** / **to check** new words in a dictionary. ✓
2 Mark begged us **that we took** / **to take** him to the nearest village.
3 I didn't mean you **be offended** / **to be offended**. I'm very sorry.
4 Luckily the doctor didn't advise **me to change** / **that I should change** my lifestyle.
5 I'm sure I don't remember her **to be able** / **being able** to swim.
6 I would hate **you to feel** / **that you feel** uncomfortable about the proposed changes.
7 Having an extra team member helped us **complete** / **to complete** the project ahead of schedule.
8 We'd always planned **our children to go** / **for our children to go** to university.
9 Phil persuaded me **that I should give up** / **to give up** extreme sports.

b Complete the sentences with the verbs in brackets in the infinitive (with or without *to*) or the gerund.

1 I'm afraid I can't let you *check* (check) in until I see proof of your identity.
2 Any student who fails will be made _____ (retake) the test.
3 My dad would always make us _____ (do) our homework before watching TV.
4 It shouldn't take you more than five minutes _____ (get) here. We're just round the corner.
5 We have arranged for Jack _____ (attend) the meeting.
6 I really dislike people _____ (stop) me in the street to ask for money.
7 Any task that involves my mother _____ (use) a computer makes her panic.
8 We strongly advise guests _____ (leave) their valuables in the hotel safe.
9 Henry reminded everyone _____ (not arrive) late for the welcome tour.
10 Fortunately her injury won't prevent her from _____ (take) part in the competition.

activation

c Choose one of the questions and write a paragraph giving your opinion.

- Does the internet make people more sociable, or does it isolate them?
- Do you mind musicians playing music on the street?
- Should we really expect students to be responsible for their own learning?
- Should local governments force people to use public transport in cities where there is a traffic problem?
- How can governments encourage people to respect the environment?
- Can you imagine yourself living the rest of your life in another country?

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6B GRAMMAR conditional sentences

a Complete the dialogue with the correct form of the verbs in brackets.

Mr Bryant OK, so the three of us agree that there's a problem in your department which we need to sort out at this meeting. I [1] *'d be* (be) delighted if one of you [2]_____ (can) give me an explanation of the actual problem.

Martin Basically, the problem is that Emma took some bad marketing decisions last month, Mr Bryant. I mean, we all know the number one rule, don't we, that if a company [3]_____ (lack) a clear marketing strategy, it simply [4]_____ (be) able to keep up with the competition? Emma clearly has no strategy whatsoever because if she [5]_____ (do), our department [6]_____ (not lose) clients.

Emma That's not true! It's not my fault we're losing clients. If you [7]_____ (build) a better relationship with our corporate clients, we [8]_____ (might / not lose) that important account last month.

Martin That's ridiculous! We [9]_____ (still work) for them if you [10]_____ (not mess up) that presentation. No wonder they left!

Emma How can you say that? If you [11]_____ (be) as experienced as I am in dealing with clients, you [12]_____ (notice) from their reaction that they absolutely loved it.

Mr Bryant Right, that's it! I've had enough of you two arguing. You're both fired. If you [13]_____ (not be) out of the building in an hour, I [14]_____ (call) Security!

b Rewrite the sentences using the word in **bold**.

1 Had we been aware of the situation, we would have changed our plans. **if**
If we had been aware of the situation, we would have changed our plans.

2 You can borrow my laptop provided you look after it. **condition**
_____

3 I'm going to go to the party. It doesn't matter if I'm invited or not. **whether**
_____

4 If you hadn't found your passport, what would you have done? **supposing**
_____

5 The exam will be fine as long as you do enough revision. **providing**
_____

6 I'm in favour of contact sports providing nobody gets seriously injured. **long**
_____

7 I would never wear fur, however cold it was. **even**
_____

8 You can go out tonight as long as you're back by midnight. **provided**
_____

activation

c Write a paragraph on one of the following topics:

- Supposing the government decided to cut off all electricity supplies for one week, how would your life be affected? Give examples.
- If people in the past had been more careful with our planet's resources, the environment would be in a better state than it is today. Do you agree? Explain, giving one clear example.
- If everybody earned the same amount of money, do you think the world would be a happier place today?

7A GRAMMAR permission, obligation, and necessity

a Right (✓) or wrong (✗)? Correct the mistakes in the **bold** phrases.

1 These jeans are too tight. I **should have tried** them on before buying them. ✓
2 Emma's still very upset about her divorce, so you **hadn't better ask her** about it.
3 The invitation said we **didn't need to wear** formal clothes, so we wore jeans.
4 Employees **don't have to download** any software as it's against company rules.
5 We're **supposed to finish** early on Fridays, but we always end up staying late.
6 If you want to be sure of passing your exam, you really **ought study** more.
7 The boss is in a bad mood today so **you'd better watch out**.
8 You **don't need to show** your passport for domestic travel within the UK.
9 We **ought to think** of that solution earlier. It's too late now.

b Circle the correct alternative in each pair. Tick (✓) if both are possible.

Customer Hi, my laptop hasn't been working properly for a few days. Could you help?

Technician Yes, of course. First of all I'd [1] **need to** / **need** look at it. Have you brought it with you?

C Yes, here it is. It's been really slow since I opened up an email attachment. I know I [2] **mustn't** / **shouldn't** have done that, but I did and now I feel really stupid.

T Mm, we always tell people that you're [3] **not supposed** / **not meant** to open up an attachment unless you know who the sender is, but people do. The other thing we always tell customers is that they [4] **mustn't** / **don't have to** forget to back up their files before they bring a laptop in, just in case we have to reinstall programs. You have backed yours up, haven't you?

C Oh yes, I've done that. But what do you think the problem is?

T I'm just having a look now, but you [5] **haven't got to** / **don't need to** worry. In fact, you [6] **needn't have brought** / **didn't need to bring** it in! The memory on the laptop is full and that's why it's been working so slowly. You [7] **should** / **ought** get an external hard drive and transfer your larger files to free up some memory. It'll work a treat!

C Which brand would you recommend?

T Well, I'm not really [8] **permitted** / **allowed** to recommend one brand over another, but have a look at our catalogue with the prices. That [9] **should** / **must** help you decide which one to get.

C That's great, thanks...

activation

c Write five rules that you think would make your English class go (even) better! Use the grammar from **b** above.

I think it would be really good if we all handed in the homework when ***we were supposed to****.*

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7B GRAMMAR verbs of the senses

a Rewrite the sentences using the word in **bold**.

1 The situation sounds worse than had been expected.
though It sounds *as though the situation is worse* than had been expected.

2 This herb has a similar smell to garlic, but it isn't.
like This herb _____, but it isn't.

3 I could see that she had probably been crying.
if She looked _____ been crying.

4 Your manager has been telling me good things about you.
hearing I've _____ from your manager.

5 You can really taste the almonds in this ice cream.
tastes This _____ almonds.

6 The neighbour says that no one left the house after 9.00 p.m. that night.
see The neighbour says she didn't _____ after 9.00 p.m.

7 A viola makes a noise similar to a violin, but its range is lower.
sounds A viola _____, but its range is lower.

8 It seems as though the city hasn't changed much since I left.
have The city doesn't seem _____ since I left.

9 The bomb went off at exactly eight o'clock.
heard I _____ at exactly eight o'clock.

10 Adam seems not to have slept very well judging by the amount he's yawning.
looks Adam _____ judging by the amount he's yawning.

11 She seemed to be delighted with the outcome of the meeting.
though It seemed _____ with the outcome of the meeting.

12 According to neighbours, the couple were arguing for more than an hour.
heard Neighbours _____ for more than an hour.

activation

b Read the following poem.

Sitting in my kitchen

I can	see	sunbeams dancing on the curtains.
The birds outside	sound	as if they're having a serious conference today.
The air	smells	of the coffee I've just made.
The cup	feels	warm in my hand,
And the coffee	tastes	deliciously sweet.

c Now write your own poem about any place you like or dislike. Write a title and five lines, one for each of the senses, paying particular attention to the grammar in the exercise above. Use this table to help you:

(your title)		
I can	see	
	sound(s)	
	smell(s)	
	feel(s)	
	taste(s)	

8A GRAMMAR gerunds and infinitives

a Right (✓) or wrong (✗)? Correct the mistakes in the **bold** phrases.

1 I expect **to have finished** the report by Friday afternoon. ✓
2 It's no use **sitting** around talking about it. We need actions, not words.
3 Your remarks offended me. I will not put up with **speaking to** like that.
4 We would love **to be able** to stay longer in Bangkok, but it just wasn't possible.
5 She's very narrow-minded so it's difficult for her **understanding** your point of view.
6 I wasn't aware of **having been introduced** to her before.
7 There's no point **to invite** George because he never goes to parties.
8 **Having studied abroad** will certainly be an advantage when you come to apply for a job.
9 What's that noise? Someone seems **to try** to open the door.
10 We enjoyed the holiday, but we would rather **have stayed** at home.

b Complete the second sentence with a gerund or infinitive so that it means the same as the first.

1 We can't get a taxi because we don't have enough cash.
We don't have enough cash *to get* a taxi.
2 It won't do you any good to feel guilty about what happened.
It's no good _____ guilty about what happened.
3 He was fed up with his wife telling him what to wear.
He was fed up with _____ what to wear by his wife.
4 It would have been better if the director had informed me personally.
I would rather _____ by the director in person.
5 He's unsure about what he should do after he graduates.
He's unsure about what _____ after he graduates.
6 It is thought that the police are searching the whole area.
The police are thought _____ the whole area.
7 She was the first female prime minister.
She was the first woman _____ elected prime minister.
8 I'm concerned that I haven't been contacted yet.
I'm concerned about _____ yet.

c Match 1–8 with a–h to make questions.

1 How easy is it for you ☐
2 Do you think there is any point in ☐
3 What do you hope ☐
4 Do you think ☐
5 What would it have been like ☐
6 Do you mind ☐
7 Would you rather ☐
8 Would you admire someone for ☐

a to have achieved by the end of your life?
b have spent your last holiday differently?
c telling a white lie is ever justifiable?
d dedicating their whole life to their career but neglecting their family?
e regretting something after you've done it?
f to have lived 100 years ago?
g being asked about your age?
h to tell people how you really feel?

activation

d Choose a question from **c** and write a paragraph answering it.

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8B GRAMMAR expressing future plans and arrangements

a Read the news report and underline five more structures used to express the future.

One of the most talked-about matches in the history of tennis is due to take place this afternoon in New York. Current world number one Arturo Villa is to face his long-term rival Bill Everard in what is going to be a long and tough struggle for the top spot, according to commentators. Their last match was a narrow defeat for Everard. 'I have worked so hard to come this far, and this time I'm 100 per cent sure I'm about to become the most highly ranked player in the world,' he commented in a pre-match press conference. When asked about his predictions for the match, Villa replied: 'I've never been in better shape and I'm going to show him who's the boss, just like last time.' The match begins at 5.00 p.m. local time.

b Right (✓) or wrong (✗)? Correct the mistakes in the **bold** phrases.

Keith So, what [1] **are you and Wendy doing** this weekend? ✓

Tom Well, the school holidays [2] **start** on Friday and [3] **we will go** to the seaside with the kids. We can't stay away for long, though. Wendy's [4] **due go** into hospital on Monday.

K Really? [5] **Is she having** an operation?

T Yes, but it's nothing serious. It's just her wrist. [6] **She'll be home** again in the evening. What [7] **do you and Jennifer do** this weekend?

K Sadly, [8] **Jennifer is working** all weekend. Her company [9] **is about to be** taken over by a big multinational so everyone is worried [10] **they're losing** their jobs. So it looks like [11] **I'll be spending** the weekend on my own. I've decided that [12] **I'm painting** the outside of the house if the weather stays nice.

T That doesn't sound like much fun! Have a good weekend.

activation

c Use the information below to write another news report in one paragraph about a visit from the US President. Use some of the structures from **a** and **b**.

9.00 a.m.	Arrival of President and First Lady in New York City by helicopter, greeted by mayor.
10.00 a.m.	President: Press conference at City Hall. First Lady: meet the public.
11.30 a.m.	Visit to new city hospital; spend time with patients.
1.00 p.m.	Formal lunch at City Hall with local officials and community leaders.
2.00 p.m.	President: meeting with business leaders at City Hall. First Lady: speech at local high school, followed by theatrical performance by students.
3.30 p.m.	Tour of newly redesigned city gardens for President and First Lady.
5.00 p.m.	End of visit; departure from New York City by helicopter.

The President and his wife **are due to** arrive in New York by helicopter at 9.00 a.m. and **are to be** greeted by the mayor. At 10.00 a.m., the President **will be giving** a press conference at City Hall, while the First Lady…

9A GRAMMAR ellipsis

a Read the story. What difference in style do you notice between the two paragraphs?

Ever since she had been a small girl, Nicky had wanted to get to know her father, but she had never been able to. Whenever Nicky used to ask about him, her mother would shake her head and look angry. Every year on her birthday Nicky used to hope that he would come to visit, but he never did. Nicky's mother told her he was always busy working abroad, but Nicky didn't believe he was. She was constantly talking about him, even though her mother begged her not to. Although Nicky had never met her father, she always felt that one day she would. Sometimes she used to close her eyes and pray that he would contact her. But when he finally phoned on her 21st birthday and asked her if she wanted to see him, Nicky wasn't sure if she did.

Nicky's father gave her his phone number and he said she could contact him whenever she wanted to contact him. Nicky said goodbye, and then she hung up. At first, she was angry that he had got in touch and she wished that he hadn't got in touch. But a few weeks later, she called him and she arranged to see him because she felt they needed to talk. She got on well with him, although she hadn't expected to get on well with him. Nicky decided that she wanted them to meet regularly, and her father promised that they would meet regularly. Five years later, when Nicky got married, no one imagined that her father would be leading her up the aisle, but he was leading her up the aisle.

b Read the second paragraph again and cross out any words that can be left out.

c Rewrite the **bold** sentences using *so* or *not*.

1 **A** Will classes start at the usual time next week?
  B **I presume** ~~**they will start at the usual time**~~ *so* **.** Otherwise the director would have mentioned it.
2 **A** Do you have any batteries?
  B **I'm afraid that we haven't got any batteries.** We sold the last packet yesterday.
3 **A** Are you going to go skiing next week?
  B **I guess I'll go skiing,** though I'm not very excited about it.
4 **A** Do you think they'll accept the contract as it is?
  B **I suspect that they won't accept it.** They'll ask us to change some sections.
5 **A** Do you think Chris and Angie will come tomorrow?
  B **I don't imagine that they will come.** They're very busy right now.
6 **A** John won't be interested in coming along, will he?
  B **I suppose that he won't be interested in coming along.** He has other plans for the summer.

activation

d Complete the sentences about yourself.

- _____, but I've always wanted to.
- _____, but my parents don't.
- _____, but I'm not.
- _____, but I used to.
- _____, even though I should have.
- _____, but my friend can.

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9B GRAMMAR nouns: compound and possessive forms

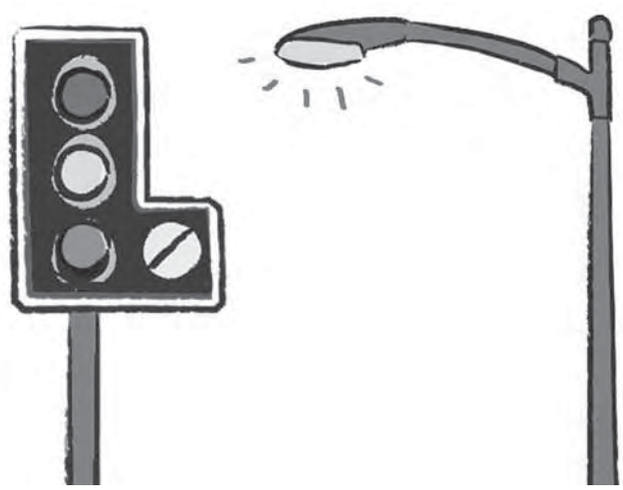
a Right (✓) or wrong (✗)? Correct the mistakes in the **bold** phrases.

1 There's a small garden at **the back of the house**. ✓
2 She's always sticking her nose into **other peoples' business**.
3 We're going to be at **Paula and James' house** for dinner tonight.
4 Does anyone have a **tins opener**? I want to open this soup.
5 Nick is **my cousin Jane who works for the city council's flatmate**.
6 Mrs Ramirez has always been **a very dear friend of my aunt's**.
7 Have you got a **coat hanger**? This jacket creases easily.
8 This painting is regarded as **her career's high point**.
9 Opticians usually sell accessories like **glasses cases** and cleaning products.
10 Please put the sugar back in the **kitchen's cupboard** when you've finished with it.
11 Be careful when you wash the **glasses of champagne** as they're very fragile.
12 I'm just going to **the doctor's**. I'll be back in an hour.
13 To play this game, we need to form a circle in **the room's middle**.
14 His partner is a **physics teacher** at one of the local high schools.

activation

b Try to think of at least two nouns that collocate to make compound nouns with the **bold** words.

traffic / *street* **lights**



_____ **cake**

_____ **cup**

_____ **knife**

_____ **player**

_____ **board**

_____ **water**

_____ **machine**

_____ **book**

_____ **card**

_____ **centre**

_____ **key**

_____ **frame**

10A GRAMMAR adding emphasis (2): cleft sentences

a Rewrite these sentences starting with *The person, The place, The first | last time,* or *The reason*. Keep the emphasis on the **bold** phrase.

1 I've always wanted to visit **Istanbul** more than anywhere else.
The place I've always most wanted to visit is Istanbul.
2 He married her **for her money**.
3 She loves **her niece** more than anyone else in the world.
4 I saw her for the last time in **October**.
5 It's **my sister** who really understands how I feel.
6 We retired early **in order to have time to enjoy life**.
7 I relax most in **the garden**.
8 I met David for the first time **just after I graduated**.

b Complete the second sentence so that it emphasizes the words in **bold**.

1 **His unhealthy diet** really worries me.
What *really worries me is his unhealthy diet.*
2 My son is crazy about **skateboarding**.
What _____.
3 They just want to **lie on a beach and relax**.
All _____.
4 I'm desperate for a **nice cup of tea**.
What _____.
5 The restaurant was made special by **the atmosphere** rather than the food.
It _____.
6 I don't want to **be late for work tomorrow**.
What _____.
7 She only asked for **a glass of water**.
All _____.
8 **Alec** was a professional footballer when he was young, not Darren.
It _____.

activation

c Complete the sentences about yourself.

- The reason I'm learning English is _____.
- What I most like about my English class is _____.
- The thing that bothers me most in the cinema, theatre, or at a concert is _____.
- The person I spend the most time with is _____.
- What really annoys me on trains, planes, or buses is when people _____.
- When I'm on holiday, all I want to do is _____.

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10B GRAMMAR relative clauses

a Complete the article with relative pronouns.

The story behind the photo

This photo, [1] *which* shows a destitute woman with her children, was taken in 1936 by the photographer Dorothea Lange. Only three of her seven children, [2]_____ ages ranged from a few months to the age of ten, can be seen in the photo. The woman, [3]_____ was 32 years old at the time, and her children, became the subjects of the photo, [4]_____ later came to be known as 'Migrant Mother'. The camp [5]_____ they were staying was located in California, and after the publication of this picture in the newspapers, the US government was prompted to deliver food aid to the camp, in [6]_____ several thousand hungry people were living in squalid conditions. [7]_____ was ironic was the fact that the woman and her family [8]_____ had caused the government to react were no longer at the camp. They had moved on.

Lange's photo, [9]_____ became a defining image of the Great Depression in the US, was, in a sense, a mystery. Why? Well, because the woman [10]_____ Lange had talked to and photographed had never told Lange her name. Lange had never asked her for it, either.

In the late 70s, a reporter tracked down the 'mystery' woman, [11]_____ last name was then Thompson, at her California home. Thompson was critical of Lange, [12]_____ had died in 1965, saying she had felt exploited and wished the photo had never been taken. [13]_____ she and her children, some of [14]_____ were still alive, also regretted was that none of them had made any money from the image.

In 1998, 15 years after Thompson died at the age of 80, a print of the image, [15]_____ had been signed by Lange, sold for $224,500 at auction.

activation

b Write a short description of a photo or painting that you like based on the article in **a**. Try to use a variety of relative pronouns.

Communicative activity instructions

Tips for using Communicative activities

We have suggested the ideal number of copies for each activity. However, you can often manage with fewer, e.g. one copy per pair instead of one per student.

When Sts are working in pairs, if possible, get them to sit face-to-face. This will encourage them to really talk to each other, and also means they can't see each other's sheet.

If your class doesn't divide evenly into pairs or groups, get two Sts to share one role, or one student to monitor, help, and correct.

Extra idea

- If some Sts finish early, they can swap roles and do the activity again, or you could get them to write some of the sentences from the activity.

1A Families

A pairwork discussion activity

Sts describe and compare photos, and then discuss family-related issues. Copy one sheet per pair and cut into **A** and **B**.

Language
agreeing, half-agreeing, and disagreeing: *I see what you mean, but...* etc.

- Put Sts in pairs, **A** and **B**, ideally face-to-face, and give out the sheets. Tell them not to look at their partner's photo. Focus on **a**. Tell Sts when they describe their photo they should not just comment on what they can see, but say what they think of the photo, and what the image communicates.
- Set a time limit (e.g. two minutes) for **A** to describe his / her photo. Then give **B** two minutes to describe his / hers, and then tell them to discuss how the photos illustrate ways in which family life has changed over the past 50 years. When Sts have done this, they can show each other their photo.
- Now focus on **b**. Give Sts five minutes to read through their statements, choose the three they would like to talk about, and to think of some ideas. They can take notes if they wish. Help with any vocabulary as necessary.
- Finally, focus on **c**, and set a time limit (e.g. a few minutes). When the time is up, get feedback from the class by asking some of the pairs what statements they both agreed with and why.

Extra support

- Get Sts to look at the phrases for agreeing, half-agreeing, and disagreeing on *p. 5* in the Student's Book and encourage them to use these phrases.

1B Have I got the job?

A job interview role-play

Sts take the roles of interviewers or candidates in a series of quick job interviews. Copy one sheet per 12 Sts. Cut off the candidate's role card and make five more copies of this. Then cut up all the cards.

Language
question formation, work vocabulary

- Divide the class in half. One group will be interviewers and the others candidates. If you have an uneven number, double up on one of the interviewers. With a very large class you may want to have interviewers work in pairs, interviewing individual candidates together.
- Give each interviewer (or pair of interviewers) and each candidate a role card. Give them five minutes to prepare their questions and answers. Interviewers should think of questions to elicit whether candidates fit the profile of the ideal candidate.
- Arrange the class so that the interviewers for the different jobs aren't sitting too close together. They should have an empty chair across from or next to them for the candidates.
- Send one candidate to each interviewer or pair of interviewers, and tell them to start. Remind interviewers to take notes to help them to remember the strengths / weaknesses of each candidate. After exactly three minutes, stop the interviews and get the candidates to move on for another interview. Continue until each candidate has been interviewed for all the jobs, or until you run out of time.
- Give the interviewers time to decide who they thought was the best candidate, and get the candidates to discuss which job they think they would prefer.
- Finally, get the interviewers to say who they would like to offer the job to. The chosen candidate must say if he / she will accept the job or not. If a candidate is offered more than one job, he / she must choose between them, and the interviewer should select another candidate for the job.

2A All about English

A reading and pairwork discussion activity

Sts read and discuss issues related to learning and using English. Copy one sheet per student.

Language
expressions related to language learning
giving opinions

- Put Sts in pairs and give out the sheets. Focus on **a** and tell Sts to read each of the statements. They should not discuss any ideas with their partner at this point.
- Focus on **b**. Tell Sts to discuss each comment with their partner. Encourage them to give reasons for their answers and to tell each other how they feel about it.
- When Sts have discussed all eight comments, get feedback on each comment from the whole class.

Extra idea

- You could get Sts to discuss a comment in pairs for a set time (e.g. three minutes), then get feedback from the class before moving on to discuss the next one.

2B Childhood questionnaire

A pairwork questionnaire

Sts choose six questions from a questionnaire about childhood to ask each other. Copy one sheet per student.

Language
narrative tenses, *used to / would* + infinitive

- Put Sts in pairs and give out the questionnaires. Focus on **a**, and give Sts time to read the questions and choose six to ask their partner. Elicit the meaning of *look up to* in 6 (admire or respect somebody) and *chores* in 8 (small jobs in the house like doing the washing-up).
- Then get Sts to ask and answer questions alternately. **B** should turn his / her sheet face down when **A** asks the first question. Highlight that most of the questions have one or two follow-up questions, and Sts should ask the first one, wait for their partner to answer it, and then ask the follow-up questions.
- Monitor and correct particularly any mistakes in the use of tenses, and help with vocabulary.
- When Sts have finished, get some feedback on the most interesting answers.

3A Reconciliation?

A role-play activity

- A free-speaking activity to promote fluency in which Sts role-play a conversation between a couple who have split up, but are considering getting back together again. Copy one sheet per pair and cut into **A** and **B**.

Language
arguing and persuading

- Put Sts in pairs, **A** and **B**, and give out the sheets. Try to pair Sts with someone of the opposite gender. If you have an uneven gender split, have women play men or vice versa. Make sure Sts can't see each other's sheets. If you have odd numbers, take part in the role-play yourself, or ask the extra student to act as 'counsellor' for one pair, to mediate and advise after they have discussed each point.
- Give Sts time to read their instructions. Sts should think about their role and what they are going to say. Tell them to decide on their priorities, and if there is anything they are not prepared to give up on.
- When Sts are ready, get them to sit face-to-face, and tell them to imagine that they have just arrived at a café. They are going to discuss the four areas on the sheet (remind them of the difference between *discuss* and *argue*). Set a time limit (but be flexible depending how the conversations are going), and highlight the instruction **Try to keep calm and don't lose your temper**.
- Emphasize that Sts should go through the areas one by one, first giving their own points of view, and then trying to reach agreement. Encourage Sts to discuss all the points.
- Finally, get feedback from some pairs and ask if they have reached any kind of agreement or reconciliation.

3B Historical film quiz

A group quiz

Sts revise conflict and warfare vocabulary through a film quiz. Copy one sheet per group of three or four.

Language
conflict and warfare vocabulary

- Put Sts in groups of three or four, and give each group a quiz sheet face down. Set a time limit (e.g. ten minutes) and tell Sts they will have to answer as many questions as possible in the given time.
- Tell Sts to turn over the sheet and start. When the time is up, say 'Stop' and check answers with the whole class. The group with the most right answers is the winner.

1 a Ancient Greece
b World War II
c Ancient Rome
d World War I
e In the late 1970s / early 80s (the Iran hostage crisis)
2 a 2
b 5
c 3
d 1
e 4
3 a Mozart
b Jane Austen
c Nelson Mandela
d Margaret Thatcher
e Stephen Hawking
4 Bill Murray b
Daniel Day-Lewis c
Alan Rickman d
Martin Sheen e (Josiah (Jed) Bartlet is a fictional president)
Robin Williams a
5 a *The Seven Samurai (or The **Last** Samurai)*
b *The Man in the **Iron** Mask*
c *The **Count** of Monte Cristo*
d *Saving **Mr** Banks*
e *The **King's** Speech*

4A Sound or noise?

A pairwork activity

Sts choose sounds / noises they like and don't like, and explain why to a partner. Copy one sheet per student.

Language
sounds and the human voice vocabulary

- Put Sts in pairs and give out the sheets. Focus on **a**, and give Sts time to choose the sounds they like and don't like. Help with any vocabulary as necessary.
- Now set a time limit, e.g. ten minutes, for Sts to compare and explain their choices.
- Get feedback on which sounds most Sts like / don't like.

4B First or last?

A reading and discussion activity

Sts read first and last lines of famous novels and decide if the lines are the first or the last ones in the book. Copy one sheet per student.

Language
describing books and films
speculation and deduction: *It must be / It's probably a last line because... It can't be / It's definitely not a first line because...*

- Give out the sheets and focus on **a**. Tell Sts to work individually to mark the lines **F** for first or **L** for last. Tell them to think of reasons for their choices.
- Now put Sts in pairs and focus on **b**. Give Sts time to compare and discuss their answers and match the lines to the novels.
- Check answers with the class. For each line, first find out what most Sts think and why, and then tell them whether it was the first or last line. Then check if they got the novel right.

1	L	h	6	L	g
2	L	i	7	L	b
3	F	d	8	F	a
4	F	c	9	F	e
5	F	j	10	L	f

- Finally, focus on **c**, and set a time limit (e.g. five minutes). Get some feedback from the pairs to find out which first lines they thought were the best.

Extra support
- You may want to revise some expressions for speculation and deduction before Sts begin.

5A Managing time

A questionnaire and free-speaking activity

Sts fill in a questionnaire about time management and discuss their results. Copy one sheet per student.

Language
expressing frequency
expressions with *time*

- Tell Sts that they are going to complete a questionnaire to find out how good they are at time management.
- Put Sts in pairs and give out the sheets. Tell them to fold their sheet along the line where it says **FOLD** and not to look at the results just yet.
- Focus on **a** and give Sts time to tick the appropriate box for each statement.
- When Sts have finished, focus on **b** and get Sts to compare their answers with their partner. They should read out the statement incorporating the adverb of frequency they have ticked, e.g. *'I never make a list…'*, and then give reasons or examples.
- When Sts have finished, focus on **c** and tell them to look at the folded part of the sheet and give them some time to work out their scores and read the results. Get them to tell their partner which score group they were in, and whether they agreed or not.
- Get some quick feedback to find out who's the best / worst at time management.

5B Money

A pairwork activity

Sts interview each other to find out about their attitude towards money. Copy one sheet per student.

Language
money vocabulary

- Put Sts in pairs and give out the sheets.
- Focus on the instruction. Give Sts time to read the questions and to choose two from each section to ask their partner.
- Tell **B** to put his / her questionnaire face down. **A** interviews **B**, and then they swap roles.
- Get feedback from Sts to find out which questions they found most interesting.

6A Ask me a question

A pairwork activity

Sts ask and answer questions using verb + object + infinitive or gerund. Copy one sheet per pair and cut into **A** and **B**.

Language
verb + object + infinitive or gerund
let sb do sth, imagine yourself doing, etc.

- Put Sts in pairs, **A** and **B**, ideally face-to-face, and give out the sheets. Make sure they can't see each other's sheets.
- Tell Sts to quickly read through their questions. Help with any vocabulary as necessary.
- Focus on the task. Sts take turns to ask each other their questions and to answer their partner's questions. Remind Sts to ask each other for more information and encourage them to ask *How about you?* as a way of extending communication. Monitor and correct any grammar mistakes.
- Finally, get feedback on some of the most interesting answers.

6B Case studies

A pairwork evaluating activity

Sts read some case studies about people with obsessions and rate them 1–5 according to their seriousness. They then compare their scores with a partner. Copy one sheet per student.

Language
language related to obsession

- Give out the sheets and focus on **a**. Tell Sts that all these are based on real cases, although the names have been changed. Set a time limit for Sts to read the case studies and mark them from 1–5.
- When time is up, put Sts in pairs, and set another time limit for Sts to compare their scores and explain why they gave them.
- Get feedback by finding out which cases Sts found most / least serious and why.

7A Let's change the rules

A pairwork reading and discussion activity

Sts read and discuss some proposals and suggestions related to education. Copy one sheet per student.

Language
verbs to express permission, obligation and necessity
education

- Put Sts in pairs and give out the sheets. Focus on **a** and give Sts some time to read the statements. Tell them to decide how they feel about each one and remind them that they should support their opinion with reasons.
- Focus on **b**. Sts discuss each statement with their partner, giving reasons for their opinions. Monitor and correct any mistakes with verbs of permission, obligation, and necessity.
- When Sts finish, get some feedback from the class to find out which of the statements Sts feel most strongly about.

Extra idea

- Get the class to vote on which two of the proposals they would most like to see implemented in their country.

7B Public art?

A group discussion activity

Sts read about some public art on display in London and talk about art. Copy one sheet per student.

Language
art vocabulary

- Put Sts in groups of three or four and give each student a sheet. Tell Sts they are going to read about a public art initiative in London, then give them some time to read the information about the Fourth Plinth. When the time is up, ask some questions to check comprehension, e.g. *What was the plinth originally created for? Why wasn't it completed?* etc.
- Once Sts are clear about what the Fourth Plinth is, focus on the task. Set a time limit (e.g. five minutes) for Sts to read through the questions and to think of some ideas. They can take notes if they wish. After the time is up, tell Sts to discuss their ideas with the rest of their group.
- Finally, get the groups to share with the class the ideas they came up with.

8A Medical vocabulary definitions game

A pairwork activity

Sts extend their knowledge of medical vocabulary by describing medical-related words to each other and teaching each other new words. Copy one sheet per pair and cut into **A** and **B**.

Language
medical vocabulary

- Put Sts in pairs, **A** and **B**, ideally face-to-face, and give out the sheets. Explain that Sts have half the things in their picture labelled, and the other half not (their partner will have these labelled). Tell them to make sure they can pronounce all their words.
- **B** now starts by asking **A**, e.g. *What do you call the things that you use to help you walk when you have a broken leg?* **A** should identify the image that **B** is describing and then tell him / her what the word is, giving both the spelling and pronunciation. **B** then writes the word down. They then swap roles.
- Sts continue until they have labelled all their pictures. They can then compare their sheets to make sure they have spelt the words correctly. Check answers.

8B Travel role-plays

A pairwork role-play

Sts role-play being a dissatisfied tourist with a complaint, and a travel agency representative responding to a client's complaints. Copy one sheet per pair and cut into **A** and **B**.

Language
making complaints, travel and tourism vocabulary

- Put Sts in pairs and give out the sheets. Focus on **Role-play 1** and give Sts time to read their instructions and make some notes about what they are going to say.
- Set a time limit for Sts to do the first role-play. Monitor and make a note of any problems to deal with later.
- When time is up, stop the role-play and find out what agreement, if any, was reached. Monitor and provide feedback to the class.
- Now repeat the process for **Role-play 2**.

Extra support

- Before Sts begin you could write the following phrases on the board to help Sts.
  Making complaints: *I'm very unhappy about / dissatisfied with… I think this is unacceptable / outrageous…*
  Responding to complaints: *I see what you mean / I understand what you're saying / I can see why you feel like this, but… I'll do my best to…*

9A Animal quiz

A pairwork quiz activity

Sts ask and answer questions about unusual animal facts. Copy one sheet per student (there are separate **A** and **B** sheets).

Language
animal vocabulary

- Put Sts in pairs, **A** and **B**, ideally face-to-face, and give out the sheets. Make sure Sts can't see each other's sheets. Set a time limit (e.g. five minutes) for Sts to read their questions. Help with any vocabulary problems as necessary.
- Focus on **a**. Tell Sts that their questions are different and the objective of the activity is to see who knows more about animals. **A** asks **B** his / her questions first and **B** answers. If the answer is right, **B** gets one point. If he / she gets it wrong **A** should give the correct answer. Remind Sts to explain the correct answer with the additional information underneath each question. When student **A** has finished asking his / her questions, Sts swap. Encourage them to use their own words rather than simply reading out the information.
- When both Sts have finished asking their questions get feedback to see who got more right answers in each pair.

9B Talk about it

A pairwork activity

Sts write notes in circles about food, then use the notes in each circle to discuss food-related topics with their partner. Copy one sheet per student.

Language
food vocabulary

- Put Sts in pairs, **A** and **B**, and give out the sheets. Focus on **a**. Make sure Sts understand that they should only write words or phrases in the circles, not complete sentences. Set a time limit for Sts to write answers in as many circles as they can.
- When they have finished focus on **b**. Demonstrate the activity by asking a student *What did you write in circle 1?* Ask him / her follow up questions to continue the conversation and then tell him / her what your answer to circle 1 is.
- Sts take turns to ask each other about the circles. Tell them that they can talk about the circles in any order. Remind Sts to ask follow-up questions. Monitor and help where necessary.
- When they have finished get feedback from the class, for example to see if any Sts had written the same thing in a circle.

10A About the UK quiz

A quiz

Sts complete a quiz about life in the UK. Copy one sheet per student.

- Put Sts in pairs and give out the sheets. Focus on **a**. Explain to Sts that these questions are typical of the ones that are asked in the 'Life in the UK' test – a test which people over 18 and under 65 have to do if they want to become a British citizen.
- Set a time limit for Sts to complete the quiz individually. Monitor and help with any vocabulary as necessary.
- When Sts have finished, focus on **b** and get Sts to compare their answers with their partner. Encourage them to give each other reasons for choosing their answers.
- When Sts have finished comparing and discussing their answers, check answers with the class and ask Sts to score their tests. One point for each correct answer.

Politics
1 c (NB elections can be called earlier under special circumstances)
2 c
3 b
4 c
5 b

History
1 b
2 b
3 c
4 c
5 a

The arts
1 a
2 b
3 a
4 b
5 b

Geography
1 b
2 c
3 b
4 a
5 a

Sport
1 a
2 b
3 c
4 c
5 a

Extra idea

- When they have finished ask Sts what questions about their country they would ask to people who wanted to come and live there.

10B Do you remember...?

A group race

Sts answer questions to revise the content of the coursebook. Copy one sheet per group of three or four.

Language
relative clauses
vocabulary revision

- Put Sts in groups of three or four and give out the sheets. Set a time limit, e.g. 15 minutes, and tell Sts that this is a race to see how much they can remember about the content in the book. They have to answer the questions without looking in their books to find the answers. The first group to answer the most questions correctly within the time is the winner.
- When the time is up, check answers with the class.

1A	Frida Kahlo	6A	TED
1B	Edinburgh	6B	Without a mobile phone
2A	*Spell it out*	7A	QI
2B	*Boy*	7B	Pharmacy
3A	Sophie Calle	8A	2,500
3B	*Gladiator*	8B	Mongolia
4A	Talk to me London	9A	vegan
4B	Portuguese	9B	*How to eat out*
5A	mindfulness	10A	Kamila
5B	Muhammad Yunus	10B	squash

Extra support

- Monitor and check that the Sts are not having too many problems remembering the answers. If you see that they are, you could always give them the option of looking in their books.

1A COMMUNICATIVE Families

Student A

a Describe your photo to **B** in detail. Then listen to **B** describe his / her photo. Discuss in what ways the photos show how family life has changed over the past 50 years.

b Read the five statements and choose three you would like to talk about. Decide if you agree, disagree, or half-agree and think of reasons.

1 There should be at least one hour every evening when all members of the family turn off their electronic devices and talk to each other.
2 It's unfair for a baby to have parents under 18 or over 40.
3 Someone thinking of having a child should have a psychological test to make sure they are fit to be a parent.
4 An only child is a lonely child.
5 There is a lot of truth in the saying that 'Blood is thicker than water'.

c Read out your chosen statements to your partner one by one. Say what you think and ask if they agree with you.

Student B

a Listen to **A** describe his / her photo. Then describe your photo to **A** in detail. Discuss in what ways the photos show how family life has changed over the past 50 years.

b Read the five statements and choose three you would like to talk about. Decide if you agree, disagree, or half-agree and think of reasons.

1 Women with children under five should not go out to work.
2 Even if parents are unhappy, they should stay together because of their children.
3 Marriage should be a five-year renewable contract.
4 A person who decides not to have children should pay less tax than someone who has them.
5 There is a lot of truth in the saying that 'Children should be seen and not heard'.

c Read out your chosen statements to your partner one by one. Say what you think and ask if they agree with you.

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1B COMMUNICATIVE Have I got the job?

a Role cards for interviewers

1 You are interviewing for a part-time **assistant librarian** position. It will be a short-term contract to cover maternity leave.

Profile of the ideal candidate:
- *book lover*
- *prepared to work flexible hours*
- *previous experience not essential, but desirable*
- *able to work well alone*
- *organized*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

2 You are interviewing for a **telemarketing position** for a well-known mobile phone company. It is a three-month, non-renewable contract. Basic salary with commission.

Profile of the ideal candidate:
- *good interpersonal skills and telephone manner*
- *no experience necessary, but experience in sales or marketing a bonus*
- *determination and drive essential*
- *able to work well under pressure*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

3 You are interviewing for a **toy shop supervisor** position. Three-month trial period leading to permanent, full-time contract. Job share possible.

Profile of the ideal candidate:
- *proven team leader*
- *excellent organizational skills*
- *basic accounting knowledge*
- *some knowledge of what toys are popular at the moment would be appreciated*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

4 You are interviewing for a **car park attendant** position. Full-time job that sometimes includes 24-hour shifts. Permanent contract.

Profile of the ideal candidate:
- *would suit a solitary person who isn't easily bored*
- *numerate*
- *able to make on-the-spot decisions*
- *able to deal with difficult or aggressive customers*
- *physically fit*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

5 You are interviewing for a job as a **bike messenger** for a company that uses bikes and motorcycles to deliver letters and packages. Six-month contract with possibility of extension. Some Saturdays.

Profile of the ideal candidate:
- *able to ride motorbike (licence required) or bike in city centre*
- *reliable and trustworthy with confidential documents*
- *organized and punctual*
- *good knowledge of the city*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

6 You are interviewing for the position of **care assistant at a retirement home**. Alternate morning / evening shifts. One weekend a month.

Profile of the ideal candidate:
- *caring personality, with experience of working with older people*
- *first aid knowledge an advantage*
- *ability to make decisions on own*
- *must be a team player*
- *available to work overtime*

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

b Role card for candidates

You are out of work and desperate for any job (you really need the money). You are going to be interviewed for some of the following jobs:
- care assistant at a retirement home
- bike messenger
- car park attendant
- assistant librarian
- toy shop supervisor
- telemarketing position

The interviews will last three minutes each. You really want to sell yourself well at the interview! Think about the following questions you might be asked and make some notes. You can use real information about yourself, or invent some. Once you have decided on your answers, you can't change them.
- What do you consider to be your main skills?
- What previous work experience do you have?
- How physically fit are you?
- What kind of work situation would you prefer (part-time / full-time / temporary / permanent)?
- Are you prepared to work overtime and at weekends?

2A COMMUNICATIVE All about English

a Read the comments from around the world about learning or using English. Is the situation the same or different in your country? How do you feel about it?

‘If you ask me, the one thing that would really improve the level of English here would be if they stopped dubbing all the American films and TV programmes, and had them in English with subtitles. But I don’t think they’ll ever do it. The politicians wouldn’t dare.’

Carla, Venice, Italy

‘At a lot of secondary schools in my country, the main aim is to get the children to pass written exams in English – spoken English isn’t evaluated. I feel that’s a mistake because later on in life it’s more important to speak the language rather than write it.’

Raquel, Seville, Spain

‘Some of my friends have studied English abroad in the summer holidays. The ones who did courses in the UK when they were younger are the ones whose level of English is really good. Personally, I feel that if you haven’t studied English in an English-speaking country, you’re at a bit of a disadvantage.’

Ahmad, Istanbul, Turkey

‘Some people don’t have the time or money to go to a language school to study English – I’m one of those. So, a few weeks ago I downloaded an app to help me learn English. I really like it – it lets me study whenever and wherever I want. And the downside? Perhaps that the app doesn’t really explain the grammar, but as I’ve never really liked grammar, that’s not a problem.’

Dimitri, Athens, Greece

‘In my opinion, nowadays people in public life really ought to be able to speak good English. I feel really embarrassed when I hear how some of our politicians or public figures speak.’

Akiko, Osaka, Japan

‘Personally, I think that pop groups in my country shouldn’t sing in English. I mean, I know it’s more universal, but they aren’t English, and not everybody in Hungary understands English. I think they should sing in Hungarian.’

András, Debrecen, Hungary

‘In some secondary schools in my country they are now teaching other subjects like maths and science in English, apart from the normal English language classes. In general, I think it’s a really good idea – as long as the teachers’ English is good, of course.’

Karolina, Brno, Czech Republic

‘In French we use a lot of English words like *weekend*, *news*, *leader*, *cool*, *OK* – words like that. I personally hate it. I think we ought to use our own words for these things, not just borrow from English.’

Marc, Grenoble, France

b Talk to a partner and compare your ideas.

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2B COMMUNICATIVE Childhood questionnaire

a Read the questionnaire and choose six questions to ask a partner.

b Ask the questions and answer the ones your partner asks you.

1 Are there any clothes you had as a child that you particularly loved or hated? Did you use to have to wear clothes that belonged to your older brothers or sisters?

2 Were there any favourite places where you used to like going to play? Did you go alone or with your friends? What did you do there?

3 What was your favourite sweet or chocolate bar? Can you describe it? Why did you like it so much?

4 Who were the people you felt closest to as a child? What do you remember about them?

5 Did you get pocket money? How much? Did you use to spend it immediately or did you sometimes save it? What for?

6 When you were growing up, was there anybody you really looked up to or wanted to be like?

7 Did your parents use to read you a story before you went to sleep or did you read stories yourself? What was your favourite story?

8 Did you have to do any chores while you were growing up? What were they? How did you feel about having to do them?

9 Who was the oldest member of your immediate or extended family when you were a child? What do you remember about him / her?

10 As a child, what did you want to be when you grew up? Do you still have the same ambition or did you change your mind? Why?

11 What were your typical family meals like? Did you use to all eat together? Where? Who used to cook?

12 As a child, what was your favourite special occasion, e.g. birthday, holiday? How did you use to celebrate it?

13 If you did something naughty, how did your parents punish you? Can you remember which type of punishment was the most effective?

14 Were you ever a member of a youth club or organization, e.g. the Scouts? How long did you belong to it for? Did you enjoy it?

3A COMMUNICATIVE Reconciliation?

Student A

You're Nicole and you went out with Steve for two years. About six months ago you mutually agreed to split up, but you have kept in touch. Recently, you've discussed the possibility of getting back together again. You've agreed to meet to talk through the reasons why you split up, and to see whether solutions can be found to make a reconciliation possible.

1 **His appearance**
When you first started going out, Steve always looked fantastic. Over the two years you were together, you felt he'd started to let himself go, e.g. he stopped going to the gym with you, gained a lot of weight, and started to wear any old thing – this wasn't the man you first fell in love with!

2 **Helping in the house**
You know that your way of doing things is the best way. It used to drive you mad when Steve did things his way (the wrong way), e.g. when he was preparing a meal or doing the washing-up. So, when you saw him doing things incorrectly, you'd try and put him right. Steve used to get very annoyed by this, but you can't see why. It's your area of expertise, after all.

3 **Your friend Max**
One of the main reasons why you split up was because Steve was jealous of your friendship with Max – your ex-partner. Although you get on really well with Max and he's one of your closest friends, you certainly don't have any romantic feelings for him any more. You meet Max about once a month for a drink, or to go to the cinema (you and Max have the same taste in movies, unlike you and Steve).

4 **The spoilt child**
Steve has a nine-year-old daughter (Nina) from his previous marriage. He has Nina for a weekend once a fortnight. You think she is immensely spoilt, manipulative, and badly behaved. Initially, you spent time as a threesome, but you felt this wasn't working so you used to go away with friends for the weekends when Steve had Nina.

Talk to Steve about these problems and try to find a way forward. Remember you want to get back together with him, so try to keep calm and don't lose your temper!

Student B

You're Steve and you went out with Nicole for two years. About six months ago you mutually agreed to split up, but you have kept in touch. Recently, you've discussed the possibility of getting back together again. You've agreed to meet to talk through the reasons why you split up, and to see whether solutions can be found to make a reconciliation possible.

1 **Appearance**
You think that when you're in a relationship, you need to be able to be yourself, and that includes your appearance, but Nicole was always going on about the clothes you wore and the fact that you weren't in such good shape as you used to be. Nicole still looks great, but you think she was rather obsessed with the gym, and that she spent a fortune on clothes.

2 **Unwanted advice**
You've managed to survive perfectly well all these years cooking and cleaning in your own way. One of the reasons you broke up with Nicole was because she was always telling you a 'better' way of doing things (in other words, *her* way) when you hadn't asked her for advice, and it used to really get on your nerves.

3 **Her ex**
Nicole's ex-partner is called Max. They often go out to the cinema, talk on the phone, and have a drink together. You don't understand why she still needs him in her life. You're not jealous of Max, it's just that you don't like him and you really don't think it's healthy for Nicole to stay in touch with him.

4 **Your daughter**
You have a nine-year-old daughter (Nina) from your previous marriage who you have every other weekend. Nina can be a bit difficult at times, and you know that you do tend to spoil her and need to be stricter – but that's only because you see her so little. You're aware that Nicole didn't get on with Nina, but you don't think she is very good with children and she didn't really give Nina a chance. She just started going off with friends when Nina was around. It is really important for you that Nina and Nicole get on.

Talk to Nicole about these problems and try to find a way forward. Remember you want to get back together with her, so try to keep calm and don't lose your temper!

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3B COMMUNICATIVE Historical film quiz

1 In which historical period were the following films set?

a *300*
b *The Imitation Game*
c *Pompeii*
d *War Horse*
e *Argo*

☐ 5

2 Match the quotes a–e with the films 1–5.

a 'You risk having no Spain at all!' ☐
b 'I'm the king of the World.' ☐
c 'Are you really saying that the President can do something illegal?' ☐
d 'My nose precedes me by about 15 minutes.' ☐
e 'I still believe, in spite of everything, that people are really good at heart.' ☐

1 *Cyrano de Bergerac*
2 *El Cid*
3 *Frost / Nixon*
4 *Gandhi*
5 *Titanic*

☐ 5

3 Which important figures do you associate with these films?

a *Amadeus*
b *Becoming Jane*
c *Invictus*
d *The Iron Lady*
e *The Theory of Everything*

☐ 5

4 Who played the following US presidents? Match them to the actors. Which one is a fictional president?

a Dwight D. Eisenhower in *The Butler* (2013)
b Franklin D. Roosevelt in *Hyde Park on Hudson* (2012)
c Abraham Lincoln in *Lincoln* (2012)
d Ronald Reagan in *The Butler* (2013)
e Josiah Bartlet in *The West Wing* (1999–2006)

Bill Murray ☐

Daniel Day-Lewis ☐

Alan Rickman ☐

Martin Sheen ☐

Robin Williams ☐

☐ 5

5 Correct the film titles by changing one word.

a *The Three Samurai*
b *The Man in the Metal Mask*
c *The Duke of Monte Cristo*
d *Saving Mrs Banks*
e *The Queen's Speech*

☐ 5

Total score ☐ 25

4A COMMUNICATIVE Sound or noise?

a Look at the list of sounds. Tick (✓) five sounds you like and cross (✗) five you don't like.

b Compare your list with a partner and explain why.

children splashing in a swimming pool

birds chirping

loud party music

a stormy sea

bells ringing

the crash of thunder

fireworks going off

the wind whistling at night

dogs barking

a fly or a bee buzzing

the 'music' coming from the headphones of a person sitting next to you

a fountain

audience laughter during a TV or radio comedy show

a TV on in the background

opera

cars in a Formula 1 race

people chewing gum and blowing bubbles

sports commentary on the radio

a cock crowing

insect noise on a hot summer night, e.g. crickets

flamenco music

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4B COMMUNICATIVE First or last?

a Look at some famous first and last lines from novels.
Try to decide which are first lines and which are last lines. Write **F** or **L**.

1 ☐ 'He was soon borne away by the waves and lost in darkness and distance.'

2 ☐ 'I'm so glad to be at home again.'

3 ☐ 'It's a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful.'

4 ☐ 'James Bond, with two double bourbons inside him, sat in the final departure lounge of Miami airport and thought about life and death.'

5 ☐ 'Somewhere in La Mancha, in a place whose name I do not care to remember, a gentleman lived not long ago, one of those who has a lance and ancient shield on a shelf and keeps a skinny nag and a greyhound for racing.'

6 ☐ 'Then with a profound and deeply willed desire to believe, to be heard, as she had done every day since the murder of Carlo Rizzi, she said the necessary prayers for the soul of Michael Corleone.'

7 ☐ 'Tomorrow, I'll think of some way to get him back. After all, tomorrow is another day.'

8 ☐ 'Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice.'

9 ☐ 'Mr. Phileas Fogg lived, in 1872, at No.7, Saville Row, Burlington Gardens, the house in which Sheridan died in 1814.'

10 ☐ 'The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.'

a *One Hundred Years of Solitude* Gabriel García Márquez

b *Gone With The Wind* Margaret Mitchell

c *Goldfinger* Ian Fleming

d *Matilda* Roald Dahl

e *Around the World in Eighty Days* Jules Verne

f *Animal Farm* George Orwell

g *The Godfather* Mario Puzo

h *Frankenstein* Mary Shelley

i *The Wonderful Wizard of Oz* L. Frank Baum

j *Don Quixote* Miguel de Cervantes

b Compare your answers with a partner and then match the lines to novels a–j.

c Talk to a partner.

1 Which do you think is the best first line? Does it make you want to read the book?

2 Have any of the last lines spoilt the book for you?

3 Have you seen the film of any of these books?

4 Which (if any) of these books have you read? What did you think of it / them?

5A COMMUNICATIVE Managing time

a Read the questionnaire and put a tick in one of the boxes for each statement.

		always	*sometimes*	*never*
1	I make a list of things I have to do each week.	☐	☐	☐
2	I leave things to the last minute.	☐	☐	☐
3	I turn off my electronic devices (e.g. smartphone) when I'm working on something important.	☐	☐	☐
4	I arrive late for meetings or classes.	☐	☐	☐
5	I make time to be with my friends and family.	☐	☐	☐
6	I do two or three things at the same time.	☐	☐	☐
7	I deal with difficult or unpleasant tasks straight away.	☐	☐	☐
8	I have trouble saying 'no'.	☐	☐	☐
9	I control my phone, it doesn't control me.	☐	☐	☐
10	I skip meals or exercise so that I can work or study.	☐	☐	☐
11	When I have a lot to do, I prioritize tasks.	☐	☐	☐
12	I work or study on my days off.	☐	☐	☐
13	When I'm travelling or waiting, e.g. for an appointment, I use the time to work or study.	☐	☐	☐
14	I'm stressed about the deadlines I have to meet.	☐	☐	☐
15	My desk is tidy.	☐	☐	☐
16	I ask for extensions to deadlines.	☐	☐	☐
17	I open any emails / messages as soon as they arrive.	☐	☐	☐
18	Thinking about the things I have to do worries me.	☐	☐	☐
19	I know the time of day I'm most productive.	☐	☐	☐
20	I find it difficult to find time to relax.	☐	☐	☐

b Compare with a partner. Give examples to explain your answers.

c Work out your score and read your description. Do you agree?

FOLD

Scoring system

odd numbers	*always* = 2 points *sometimes* = 1 point *never* = 0 points	**even numbers**	*always* = 0 points *sometimes* = 1 point *never* = 2 points

0–17 You're a terrible time manager and really need to organize your time more effectively. How about setting yourself some goals and planning what to do each week? If you do this, you'll be able to see what you're doing with your time and you'll know what exactly needs to be done. You'll make more efficient use of your time. Honestly!

18–30 You sometimes have trouble finding time to relax and switch off from the stress of everyday life. How about developing some new strategies to help you with this? You could start by programming times during the day which are dedicated to checking / answering emails and messages (stick to those times!), or take up yoga or meditation. You'll soon notice the difference and find that you're more relaxed and making more efficient use of your time.

31–40 Congratulations! You're an excellent time manager and you really do know how to organize yourself and your time effectively. You know exactly where you're going and what needs to be done on a daily, weekly, and yearly basis. Keep on doing what you're doing!

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5B COMMUNICATIVE Money

Choose two questions from each section to ask a partner.

Saving money

1 Would you say you are good at saving money? Why (not)?
2 Do you have any strategies for saving money, e.g. when you are shopping?
3 Are you saving for anything at the moment? What for?
4 What factors might influence your decision to keep your money in a specific bank?

Losing and winning money

Do you know anyone who...
1 has been a victim of credit card fraud?
2 found that money had been mistakenly paid into their bank account?
3 lost or made a large amount of money on the stock market?
4 won a substantial amount of money in the lottery?

Earning money

1 Did you have a Saturday job or a summer job when you were younger? What kind of work did you have to do?
2 Do you have any skills that could bring you extra income if you needed it?
3 How would you feel about earning a lot less than your partner?
4 In what jobs do you think people can justify earning huge salaries?

Spending money

1 When you go shopping do you prefer paying with cash or by credit card?
2 Do you prefer spending money on things (e.g. clothes, gadgets, etc.) or experiences (e.g. holidays, concerts, etc.)?
3 Is there anything you feel guilty about spending money on? Why?
4 Have you ever bought something that you now think was a complete waste of money?

Giving money

1 Do you give money to any charities? Which ones? Why did you choose them?
2 Where and when do you tend to give tips? What factors influence your decision to give a tip or not?
3 Do you ever give money to people begging on the street?
4 Do you often give money as a present, e.g. for a birthday or wedding present? Do you prefer being given money yourself, or would you rather have an actual present?

Borrowing or lending money

1 Do you think it's better to borrow money from friends or family?
2 Have you ever lent someone some money and never been paid back?
3 Do you currently have a bank loan or a mortgage? What for?
4 Do you think the government should give young people loans for higher education, or grants (which they don't have to pay back)?

6A COMMUNICATIVE Ask me a question

Student A

Ask **B** your questions. Remember to ask for more information. Then answer his / her questions.

1. When you have a technical problem, e.g. with a smartphone or tablet, do you ask someone to help you or do you try to sort it out yourself?
2. Who taught you to swim? How quickly did you learn?
3. What three things would you recommend tourists to do if they were visiting your town for 24 hours?
4. How long does it normally take you to get ready in the morning or before a night out?
5. How would you try to persuade someone to do you a really big favour?
6. How do you think computer and video games might make young people behave violently?
7. Is there any aspect of your daily life which involves you speaking English?
8. What do you dislike other people doing when you're watching a film at the cinema?
9. What things did your parents let you do as a child that parents probably wouldn't allow their children to do nowadays?
10. How do you think local councils could encourage people to recycle more?

Student B

Answer **A**'s questions. Then ask him / her your questions. Remember to ask for more information.

1. What apps or websites do you use which help you improve your English outside the classroom?
2. What kinds of excuses do you give when someone invites you to do something or go somewhere and you don't really want to?
3. If a friend asked you to look after their pet while they went on holiday, would you? Why (not)?
4. Is there anything that sometimes prevents you from sleeping at night? What do you do when you can't sleep?
5. If you have to do something you don't really want to, like homework or housework, what 'distractions' do you find to stop yourself from having to do it?
6. How could governments encourage citizens to use public transport rather than cars?
7. Which country or city that you have been to would you recommend someone to go to for an unforgettable holiday? Why?
8. If a friend wanted to contact you, would you prefer them to call you or send you an instant message? Why?
9. Do you prefer shop assistants to help you to choose new clothes or leave you alone to choose yourself?
10. What gadgets or techniques do you use to help you remember important dates like birthdays?

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6B COMMUNICATIVE Case studies

a Read the case studies. Rate each one from 1–5 (1 = not very serious, 5 = very serious) according to the impact you think the obsession might have on their life.

b Compare your score with a partner and try to justify it.

Case study 1
Mark, 23, is obsessed with his girlfriend Alison, who he's been going out with for over three years. Alison is very attractive and since the start of their relationship he's always been worried that she'll leave him for someone more interesting and better-looking. He sends her about 30 text messages a day and calls her incessantly on her mobile. He admits to having hired a private detective a couple of months ago to make sure she wasn't cheating on him. Mark says, 'I really love her.'

Case study 2
Maggie, 20, is obsessed with the singer Taylor Swift. Swift has been her favourite performer ever since she saw her in London in 2009. Since then she's been to see her more than 40 times, including a two-week holiday to the States where she went to nine concerts in different cities. She spends all her money on Swift merchandise and music, and says she 'just couldn't live without her – she knows how I feel about everything.'

Case study 3
Phil, 25, has an 'order' obsession. He puts all the books on his bookshelves in strict order according to their publication date. Similarly, all the magazines in the rack at his home have to be chronologically ordered. He admits to feeling 'seriously stressed' if someone takes out a book or magazine and then puts it back in the wrong place.

Case study 4
Karen, 19, has been obsessed with 'single food eating' for the last three years. Basically, this means she can only eat one certain food type at a time – that's to say she can't mix textures or flavours, and she has to brush her teeth after each different food she eats. So, for example, if she has chicken, potatoes, and peas, she will eat all the peas first, then all the potatoes, and finally the chicken.

Case study 5
Amanda, 29, has an obsession with germs. She is unable to shake hands with anyone because she knows that is how germs are transmitted from person to person. She can't even cope with holding her child's hand, or her partner's. She cleans the bathroom and kitchen twice a day from top to bottom, and won't have carpets or rugs in her house because she believes that this is where germs breed. She also disinfects all her daughter's toys every evening to prevent her catching anything.

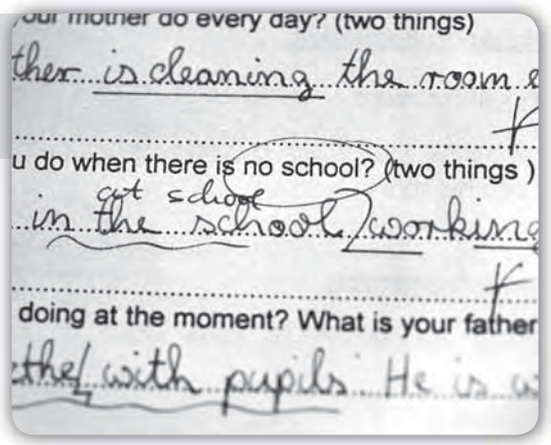
Case study 6
Simon, 36, is obsessed with Arsenal, the football team he supports. He goes to all their home games and travels all over the country to see them when they play away. All the rooms in his house are painted in red or white, the Arsenal colours, and there are pictures of the players, past and present, on all the walls. His two young boys are named after famous Arsenal players. His wife likes football and is an Arsenal fan, but only goes to some of their home games. 'Arsenal are my life,' says Simon.

Case study 7
Sean, 18, has had an obsession with car number plates since he was five or six years old. Whenever he sees a car, he automatically looks at the number plate, and starts adding up the digits. 'I find it impossible to watch a car go by without trying to see the number plate and adding up the numbers,' he says.

Case study 8
Maria, 28, is obsessed with going to the gym and healthy eating. She works the night shift at a call centre. She sleeps during the morning and then spends every afternoon at the gym, six days a week. She works out in the weight room and also does aerobics or Spinning. She weighs herself three times a day. 'If I've gained any weight, I have to spend another hour at the gym,' says Maria.

7A COMMUNICATIVE Let's change the rules

a Read the following proposals and suggestions related to education.
For each one decide whether you agree, disagree, or half-agree and why.



1 Teachers should not be allowed to use red pens to correct exercises as this is psychologically harmful to students.

2 Schoolchildren ought not to be given grades on tests, only general comments, so that they can't compare themselves with other children.

3 Secondary school teachers should never be made to teach more than four hours a day.

4 Children don't need to be 'streamed' at school. Stronger pupils can learn as much in a class with weaker pupils as they would with those of their own level.

5 Handwriting should no longer be taught at school, as it is irrelevant for children in the 21st century.

6 Competitive sport should be banned in schools, so that children's self-esteem is not affected by losing.

7 Science teachers should be paid more than arts teachers as it is much harder to recruit them.

8 Online learning and coursework can never totally replace traditional learning methods.

9 The people who decide on new education laws should be teachers, not politicians.

10 Parents ought to reward their children for passing exams, for example with a cash payment.

11 Children shouldn't have to memorize facts like multiplication tables and important historical dates, as the information is now instantly available on the internet.

12 A university course is supposed to be enjoyable, not just a route to a better job.

b Compare your answers with your partner.
Discuss the pros and cons of each statement.

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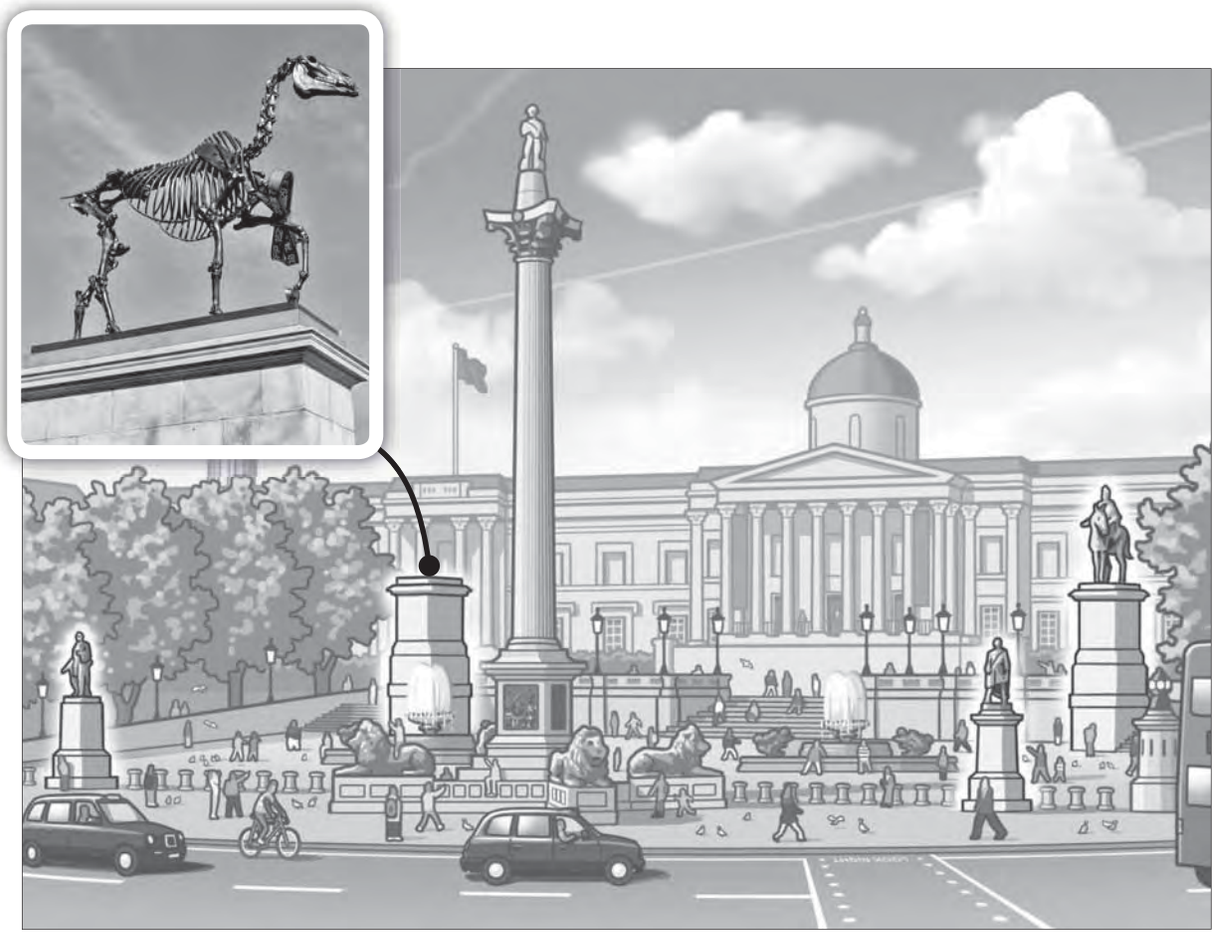
7B COMMUNICATIVE Public art?

The Fourth Plinth is a block of stone in Trafalgar Square in central London. It was originally intended to hold an equestrian statue of King William IV (1765–1837), but remained bare due to insufficient funds. For over 150 years the fate of the plinth was debated. In 1999, a sequence of three contemporary artworks to be displayed on the plinth was announced. The success of this initiative led to a commission being formed to decide on a use for the plinth. Eventually that commission unanimously decided to continue using it for the temporary display of artworks. One of the most popular modern sculptures displayed there recently has been *Gift horse* by Hans Haacke.



Read about the Fourth Plinth and look at one of the modern sculptures exhibited there. Then answer the questions in small groups.

1 What do you think the sculpture on the Fourth Plinth represents? What do you understand the title to mean? Do you like the sculpture? Why (not)?

2 Are there any famous statues, sculptures, or monuments in the town where you live? Which ones do you particularly like or dislike? Why?

3 Imagine you were going to commission a new statue, monument, or piece of public art for your town / city. Answer these questions:
- What should it represent? (e.g. a historical figure or event, something your town / city is famous for, a concept that represents your town / city)
- How big would it be? What would it be made of?
- Where would it be? Why?
- Would it be temporary or permanent?

8A COMMUNICATIVE Medical vocabulary definitions game

Student A

crutches /ˈkrʌtʃɪz/	_____	a stretcher /ˈstrɛtʃə/	_____
a first-aid kit /fɜːst ˈeɪd kɪt/	_____	an operating theatre /ˈɒpəreɪtɪŋ θɪətə/	_____
a fracture /ˈfræktʃər/	_____	a midwife /ˈmɪdwaɪf/	_____
take somebody's pulse /teɪk ˈsʌmbədɪs pʌls/	_____	a hospital ward /ˈhɒspɪtl wɔːd/	_____

Student B

a plaster /ˈplaːstə/	_____	a wheelchair /ˈwiltʃɛr/	_____
a dressing /ˈdrɛsɪŋ/	_____	a drip /drɪp/	_____
a sling /slɪŋ/	_____	a syringe /sɪˈrɪndʒ/	_____
a plaster cast /ˈplaːstə kaːst/	_____	a scar /skaː/	_____

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8B COMMUNICATIVE Travel role-plays

Student A

Role-play 1

You're a travel agency representative at a popular tourist resort on the coast. The resort has several hotels, all of which are full because it's peak season. All hotels have swimming pools and cater for families.
It's your first week in this job. You want to make sure you don't get anything wrong, and that you are very clear about any problems clients may have, so that there aren't any misunderstandings later on. You've been trained to use the customer's first name wherever possible in a conversation to personalize things more. You don't have much authority as yet – especially not when it comes to promising refunds.

B is a client who arrived at one of the resort's hotels last night and has asked to speak to you.

- You begin. Introduce yourself by your first name (Mark / Sandra) and ask what **B**'s first name is.
- Remember to use it throughout the conversation! Ask how you can help **B**.
- Listen to **B**'s complaints and ask for more specific details. Then rephrase and repeat the information back to **B** (to show you fully understand).
- Try to think of solutions, but under no circumstances promise any kind of discount or refund.

Role-play 2

You're a tourist on a one-week city break. Your trip was expensive and included transport, a four-star hotel, and various excursions.
You were not satisfied with the hotel and asked to be moved on the first day, which eventually you were. However, you are still unsatisfied for the following reasons:

- The restaurant at the new hotel is not very good (why?).
- There is no Wi-fi in your room, only in the lobby.
- The excursion to the museum was very unsatisfactory (why?).

B is the local travel agency representative. You don't feel that he / she was particularly sympathetic with your original problem with the first hotel, and today you're determined to make him / her take you seriously. You're not going to be satisfied with vague promises. You arranged to speak to him / her a few minutes ago and you want to have a long conversation.

- You begin. Inform **B** of your three new complaints, giving as many details as possible.
- Insist on **B** providing concrete solutions.
- Try to prolong the conversation as much as possible, and only accept the solutions you think are convincing.

Student B

Role-play 1

You're a tourist (Barry / Sophie Appleton). You arrived last night with your family at a popular tourist resort, and there are already three complaints you need to make:

- Your room is unsatisfactory (why?).
- The swimming pool is much smaller than the brochure showed, and is always crowded.
- Your children aren't happy with the Kids Club (why?).

A is the travel agency representative at the resort.
He / She looks very young and inexperienced, so you're sure you are going to have the upper hand. You just hope he / she's not one of those over-friendly people who use your first name all the time (you hate that), and pretend they're listening to your complaints and then do absolutely nothing!

- **A** will start.
- Explain your three complaints. Be more specific if asked to be.
- Be firm, but without losing your temper. Demand some kind of financial compensation.
- Be prepared to accept other solutions as a last resort, however.

Role-play 2

You're a travel agency representative in a popular tourist city. You've just had the worst day of your life at work and you're about to finish an 18-hour shift. You are used to dealing with complaints, and know that the best way is to use a lot of vague expressions like 'I'll get back to you on that one' or 'I'll see what I can do'.

A is a client of the travel agency and is in the city.
He / She is a difficult client and complained on the first day about the hotel. You managed, with great difficulty, to get him / her moved to another hotel. A few minutes ago, **A** called you and said he / she needed to talk to you. Your heart sinks because you really want to go home.

- **A** will start.
- Listen to **A**, but keep looking at your watch, and try to cut short long and involved explanations.
- Make vague promises and try to get rid of him / her as quickly as possible.

9A COMMUNICATIVE Animal quiz

Student A

a Ask **B** the questions. Then confirm if he / she has the right answer and explain the answers to them.

1 Which of the following encourages cows to produce more milk?
a listening to classical music
b listening to people talking
c listening to pop music

answer: a Research has shown that classical music reduces a cow's stress levels in the same way as it does in humans. Favourites are Beethoven's Pastoral Symphony and Haydn's Symphony no.7.

2 How many hearts does an octopus have?
a 1
b 2
c 3

answer: c They need three hearts to pump blood to their eight limbs.

3 Which of these animals cannot jump?
a an elephant
b a goat
c a hamster

answer: a Although elephants have the same number of bones in their feet as other mammals, those bones are very close together. This means that they don't have the flexibility to enable them to jump.

4 Which creature did the Americans try to train to drop bombs in the Second World War?
a eagles
b chimpanzees
c bats

answer: c The plan was to release 'bat bombs' over major Japanese cities. Bats were an ideal choice to carry the 28-gram incendiary bombs because they can carry more than their own weight in flight.

5 In which direction can a pig not look?
a to the left
b to the right
c upwards

answer: c A pig's spine limits its movement and doesn't let it look up to the sky. In spite of this, pigs have a very good sense of direction!

6 Which of these animals kills most people in Africa per year?
a tigers
b hippos
c lions

answer: b Although you might think hippos are docile, watch out! They are considered the most dangerous animal in Africa. 3,000 people were killed by them in 2013 compared to 70 by lions. There are no tigers in Africa.

7 How long can most sharks live without eating?
a up to six weeks
b up to one week
c up to 72 hours

answer: a They can survive on the oil that's stored in their livers for six weeks. When the oil gets low, they have the instinct to hunt again.

8 How many eyes does a dolphin close when it sleeps?
a neither of them
b one of them
c both of them

answer: b Its left eye closes when the right part of its brain sleeps and vice versa. During this time, the other half of the brain monitors what's going on in the environment and controls breathing functions.

9 What do butterflies taste with?
a their feet
b their wings
c their antennae

answer: a They have tiny, hair-like sensors on their feet. By standing on a leaf, a female can 'taste' and see if it's good to lay eggs on.

10 Which European city is said to have more dogs than children?
a Stockholm
b London
c Paris

answer: c France has one of the highest people / dog ratios in the world with 17 dogs to every 100 people. The country has an unofficial dog population of 10 million with over 500,000 dogs living in Paris.

b Now answer **B**'s questions. Who knows more about animals?

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9A COMMUNICATIVE Animal quiz

Student B

a Answer **A**'s questions.

b Ask **A** the questions. Then confirm if he / she has the right answer and explain the answers to them. Who knows more about animals?

1 How intelligent are dogs?
a as intelligent as a 2–3-year-old child
b as intelligent as a 4–5-year-old child
c as intelligent as a 6–7-year-old child

answer: a Research has shown that dogs can understand about 165–200 words, signs, or signals – about the same as a 2.5-year-old child.

2 Which animal produces mohair?
a a rabbit
b a goat
c a sheep

answer: b Mohair is made from the hair of the angora goat, which is farmed mainly in South Africa, the USA, and Turkey.

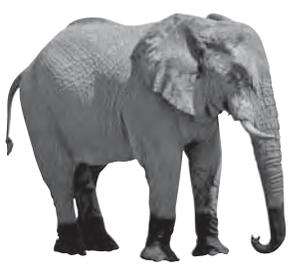
3 In ancient Rome which animal was a symbol of liberty?
a the cat
b the wolf
c the eagle

answer: a In ancient Rome, cats were a symbol of liberty. In ancient Egypt, they were sacred animals, and whoever killed a cat (even accidentally) was executed.

4 Which animal can't taste sweet things?
a a dog
b a bear
c a cat

answer: c A human has 9,000 taste buds whereas a cat only has 470, and their sweet buds are not very reactive, so, unlike humans, they will not be tempted by chocolate or cake!

5 What do male (but not female) elephants do at the age of 13?
a go back to the place where they were born
b leave their herd forever to live alone
c become the leader of the herd



answer: b Although female elephants spend all their lives living with their herd, once a male reaches about the age of 13, he will leave the rest of the herd, and will live a solitary life from then on.

6 Which of these animals have 'friends'?
a gorillas
b chickens
c cows

answer: c Cows are incredibly sociable animals. Research shows that their stress levels go down when they are put with a 'friend' in comparison to when they are alone or paired with a random cow.

7 On average, how long does a housefly live for?
a 15 minutes
b 15 hours
c 15 days

answer: c Houseflies live for 15 days, and are only active during the daytime. They are capable of carrying over 100 diseases such as cholera and TB.

8 What colour of clothing will make a mosquito more likely to bite you?
a pale yellow
b dark blue
c red

answer: b You're twice as likely to be bitten if you're wearing dark blue because dark colours trap carbon dioxide, which is what attracts a mosquito to you in the first place. Yellow is the best colour to wear as it's a colour they can hardly see and they get confused by it.

9 Which creature would survive the shortest time if it were sent into space?
a a bird
b a tortoise
c a rabbit

answer: a It would soon die because a bird actually needs gravity in order to be able to swallow.

10 Which of these creatures doesn't sleep?
a ants
b crabs
c bees

answer: b Crabs 'relax' as opposed to sleep. However, if they detect light or movement, they get active again very quickly.

9B COMMUNICATIVE Talk about it

a Write something in as many circles as you can.

1. something you often order when you eat out _____
2. a dish someone in your family cooks very well _____
3. a dish you used to love as a child _____
4. a dish you like having when the weather's hot / cold _____
5. the food / drink from your country you would miss most if you lived abroad _____
6. the food your family eat on special days, e.g. a birthday / Christmas _____
7. the place you look if you want to try a new recipe _____
8. something you love eating but know you shouldn't _____
9. a dish you used to hate as a child but like now _____
10. something you can cook without a recipe _____
11. something you couldn't eat even if you were paid to _____
12. a food that once didn't agree with you and that you haven't eaten since _____
13. the dish you prepare when you don't have much time to cook _____
14. something you always put in a packed lunch / picnic _____
15. a meal you often skip _____

b Compare your circles with a partner's. Are your answers the same or different? Ask for / give more information.

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10A COMMUNICATIVE About the UK quiz

a How much do you know about the UK? Read the questions and choose the right answer.

POLITICS

1 How often are general elections held in Britain?
   a every three years
   b every four years
   c every five years

2 What is the Shadow Cabinet?
   a It's the name of the office where the public has to wait before entering the Houses of Parliament.
   b It's a cabinet in the Prime Minister's office which holds important documents and is unlit.
   c It's the name for the senior members of the main opposition party.

3 When were women first allowed to vote in parliamentary elections?
   a 1882
   b 1918
   c 1948

4 EU citizens who are resident in the UK can _____ vote in national parliamentary elections.
   a sometimes
   b always
   c never

5 In the 2014 referendum on Scottish independence...
   a 55% voted in favour of independence from the UK
   b 55% voted against independence
   c 55% of the population didn't vote

HISTORY

1 For how many years did the Romans remain in Britain?
   a 200 years
   b 400 years
   c 600 years

2 Queen Elizabeth I was the younger daughter of...
   a Edward VI
   b Henry VIII
   c King Richard III

3 Which of the following was a British invention?
   a the mobile phone
   b the diesel engine
   c the World Wide Web

4 The 'suffragettes' were women who campaigned for the right to...
   a work outside the home
   b get divorced
   c vote

5 Big Ben is the name of the famous _____ next to the Houses of Parliament.
   a bell
   b bridge
   c tower

THE ARTS

1 Who designed St Paul's Cathedral?
   a Sir Christopher Wren
   b Sir Norman Foster
   c Sir Walter Raleigh

2 Which of the following is a British fashion designer?
   a Ralph Lauren
   b Stella McCartney
   c Donna Karan

3 The Proms are a series of _____ which take place in the Royal Albert Hall during the summer.
   a classical music concerts
   b pop music concerts
   c sporting events

4 Which of the following novels was written by Charles Dickens?
   a *Dracula*
   b *Oliver Twist*
   c *Pride and Prejudice*

5 What was the artist Turner famous for painting?
   a portraits
   b landscapes
   c seascapes

GEOGRAPHY

1 What is the capital city of Scotland?
   a Aberdeen
   b Edinburgh
   c Glasgow

2 Which of the following is not part of the United Kingdom?
   a Wales
   b Scotland
   c The Republic of Ireland

3 Devon and Cornwall are in the _____ of England.
   a south-east
   b south-west
   c north-west

4 What is the second-biggest city in England?
   a Birmingham
   b Manchester
   c Brighton

5 The highest mountain in the UK is _____ high.
   a 1,344 metres
   b 2,344 metres
   c 3,344 metres

SPORT

1 The sport of rugby is named after _____.
   a the school where it was invented
   b the town where it was first played
   c the person who invented it

2 How long can a cricket test match last?
   a up to a week
   b up to five days
   c up to eight hours

3 What sport is played at Wimbledon?
   a basketball
   b golf
   c tennis

4 What are the Derby and the Grand National?
   a athletics events
   b football tournaments
   c horse races

5 What football team plays at Stamford Bridge?
   a Chelsea
   b Manchester City
   c Arsenal

b Compare your answers with a partner. Who knows the most about the UK?

10B COMMUNICATIVE Do you remember...?

What can you remember about the course?
Do the quiz in teams.

1A What's the name of the artist who painted a picture of her family in the form of a family tree?
1B Name the city where Skyscanner has its headquarters.

2A What's the name of the book which David Crystal wrote about the history of English spelling?
2B What's the title of the book that Roald Dahl wrote about his childhood?

3A What's the name of the conceptual artist, one of whose exhibitions was called *Prenez soin de vous* (Take care of yourself)?
3B What's the name of the film which stars Russell Crowe as a Roman general?

4A What's the name of the organization that wants to get strangers to talk to each other in London?
4B What's the language which Daniel Hahn translated *Blue Flowers* from?

5A What's the name of the technique which Jon Kabat-Zinn is closely associated with?
5B Name the man who pioneered the concept of microfinance.

6A What's the name of the organization which shares ideas via short internet-based talks?
6B Complete the headline which ends '...you basically don't exist'.

7A What's the name of the TV quiz which asks unusual general knowledge questions?
7B What's the name of the Damien Hirst installation that looks like a chemist's?

8A What's the average number of calories that men should eat each day?
8B In which country could you enjoy yak meat during your travels?

9A What do you call people who don't eat any animal products (including eggs and dairy)?
9B What's the title of the Giles Coren book in which he makes recommendations for making the most of eating in restaurants?

10A What's the first name of the Pakistani writer who wrote an article about her UK citizenship ceremony?
10B Name the sport which is similar to tennis but which gives you a better workout.

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Vocabulary activity instructions

Tips for using Vocabulary activities

- If you're using a photocopiable vocabulary activity a few days or weeks after the lesson in which your class studied the Vocabulary Bank, you could start by giving Sts a few minutes to look at the Student's Book and revise the content of the Vocabulary Bank.
- To make sure that Sts understand how an activity works and what they need to do, you could start each activity by eliciting the first answer from the class.
- When you're going through answers with your class, focus on pronunciation and drill if necessary.

1A Personality

A crossword

Sts read the definitions and write the answers into the crossword. Copy one sheet per student.

Language
personality adjectives, phrases, and idioms

- Give out the sheets to individual Sts or to pairs. Set a time limit, e.g. five minutes, for Sts to fill in their words.
- When they've finished, they can compare their answers with a partner.
- Check answers. Make sure Sts pronounce the words and phrases correctly.

Across:	5 down to earth	7 resourceful	8 gentle
	10 sympathetic	12 bright	
	13 spontaneous	14 take risks	
Down:	1 deep down	2 soft touch	3 thorough
	4 conscientious	6 steady	
	9 sarcastic	11 determined	

1B Work

A paraphrasing activity

Sts rewrite sentences to practise expressing work-related concepts in different ways. Copy one sheet per student.

Language
adjectives for describing a job, words and phrases that are often confused, collocations

- Give out the sheets and focus on the instruction. Elicit the answer to **1**. Then set a time limit for Sts to complete the sentences.
- Get Sts to compare their answers with a partner. Then check answers.

1 leave 2 off 3 resign 4 experience 5 be / get promoted 6 temporary / fixed term 7 full 8 staff 9 freelance 10 colleagues / co-workers 11 qualifications 12 made redundant / laid off 13 career 14 perks / benefits 15 monotonous / repetitive 16 out of work 17 voluntary / unpaid 18 challenging / demanding

3A Phrases with *get*

A rewriting activity

Sts replace phrases using expressions with *get*. Copy one sheet per student or per pair.

Language
expressions, phrases, and phrasal verbs with *get*

- Give out one sheet per student, or per pair. Focus on **1** and elicit that you could substitute *get rid of* for *throw away*. Point out that Sts should use the correct form of *get* (gerund, past, etc.) depending on the sentence.
- Set a time limit, e.g. three minutes. If Sts have done it individually, get them to compare with a partner before checking answers with the class.

1 get rid of 2 get it 3 get together 4 get around 5 getting on 6 got the wrong end of the stick 7 get on very well 8 gets on my nerves 9 get through to him 10 get her own way 11 gets me down 12 get her own back 13 got the chance 14 get the message 15 got a terrible shock 16 get hold of 17 getting by 18 get out of the / my way

3B Conflict and warfare

A vocabulary gap-fill activity

Sts complete sentences using *Conflict and warfare* vocabulary. Copy one sheet per student or per pair.

Language
conflict and warfare

- Give out the sheets either to individual Sts or to pairs. Focus on the instruction.
- If Sts did the exercise individually, get them to compare with a partner before checking answers with the class.

1 survivors 2 sniper 3 helmets 4 machine gun 5 spears 6 shield 7 sword 8 arrow 9 bullet 10 casualties 11 forces 12 civilians 13 Cannons 14 executed 15 blow up 16 wounded 17 released 18 looted 19 defeated 20 declared

Extra idea

- Ask Sts which fact(s) they found most interesting or surprising.

4A Sounds and the human voice

A pairwork question and answer activity

Sts ask each other questions recycling lexis from the Vocabulary Bank *Sounds and the human voice*. Copy one sheet per pair and cut into **A** and **B**.

Language
sounds and the human voice

- Put Sts in pairs, ideally face-to-face, and give out the sheets. Give Sts time to read their questions. Tell them that they have example answers in brackets, but that they should accept any answer that they agree with.
- Sts take turns to ask each other questions.
- When Sts have finished, get feedback to see if anyone came up with different answers to those on the sheet.

5A 'Time' race

A pairwork vocabulary race

Sts complete sentences with time expressions. Copy one sheet per pair.

Language
expressions with time

- Put Sts in pairs and hand out the sheets. Set a time limit, e.g. three minutes. Tell Sts that they have to fill in as many blanks as they can within the time limit. The pair who completes all the phrases correctly first is the winner.

1 short of 2 on 3 by 4 for, being 5 on 6 off
7 before 8 at 9 lives 10 spare 11 take 12 in
13 ran out 14 giving, hard 15 This 16 waste your
17 up 18 matter 19 from, to 20 save

5B Money

A paraphrasing activity

Sts rewrite sentences to practise expressing money-related concepts in different ways. Copy one sheet per student.

Language
nouns, adjectives and expressions related to money

- Give out the sheets and focus on the instructions. Elicit the answer to **1**. Then set a time limit, e.g. ten minutes, for Sts to complete the other sentences.
- Get Sts to compare with a partner, before checking answers.

1 mortgage 2 loan 3 instalments 4 fees 5 fare
6 donation 7 currency 8 exchange rate 9 in debt
10 cost of living 11 loaded 12 broke 13 grand
14 lump sum 15 quid 16 grant 17 savings 18 deposit

6B Phones and technology

A definitions activity

Sts write words for definitions to review *Phones and technology* language. Copy one sheet per student.

Language
phones and technology

- Give out the sheets and focus on the instruction. Elicit the answer to **1**. Then set a time limit for Sts to write the other words or phrases.
- Get Sts to compare with a partner, before checking answers.

1 hang up 2 scroll down 3 put sb through 4 charge
5 landline 6 keyboard 7 unplug 8 reception
9 tone 10 log in 11 missed call 12 speak up 13 top up
14 contacts 15 virus

7A Prefixes

A vocabulary gap-fill activity

Sts complete sentences with the correct form of the given word. Copy one sheet per student.

Language
prefixes

- Put Sts in pairs and give out the sheets. Focus on the instruction. Set a time limit for Sts to complete the sentences.
- If Sts have done the exercise individually, get them to compare with a partner before checking answers with the class.

1 dishonest 2 irrational 3 misunderstood 4 illiterate
5 unattractive 6 inappropriate 7 dehydrated
8 monolingual 9 outvoted 10 overrated
11 underestimate 12 rewrite 13 antisocial 14 uphill
15 supernatural 16 multinational / international
17 ill-prepared / unprepared 18 multicoloured
19 autobiography 20 co-founders 21 prematurely

8B Travel and tourism

An error correction activity

Sts correct vocabulary mistakes related to travel and tourism. Copy one sheet per pair.

Language
travel and tourism

- Put Sts in pairs and give out the sheets. Focus on the instruction. Focus on sentence **1**, and elicit that it is wrong because the phrase should be *chill out*.
- Sts work in pairs.
- Check answers.

1 chill out 2 picturesque 3 ✓ 4 go on 5 ✓
6 setting off / out 7 touristy 8 ✓ 9 off the beaten track
10 remote 11 ✓ 12 ✓ 13 soak up 14 recharge
15 overrated 16 ✓ 17 ✓ 18 lively 19 get away 20 ✓

Extra support

- Give Sts a few minutes to review Vocabulary Bank *Travel and tourism* on *p.169* before they start.

9A Animal matters

A vocabulary gap-fill activity

Sts complete sentences using *Animal matters* vocabulary. Copy one sheet per student or per pair.

Language
animals and animal issues

- Give out the sheets either to individual Sts or to pairs. Focus on the instruction. Set a time limit for Sts to complete the sentences.
- If Sts have done the exercise individually, get them to compare with a partner before checking answers with the class.

1 animal charity 2 hooves 3 calf 4 hives 5 in captivity
6 animal rights activists 7 kennel 8 endangered species
9 neighed 10 claws 11 horns 12 beak

Extra idea

- You could make this activity a race by setting a time limit, e.g. three minutes, and telling Sts they have to complete as many gaps as they can within the time. The first pair to complete all the phrases correctly wins.

9B Preparing food

An information gap activity

Sts define words / phrases to help their partner complete a crossword. Copy one sheet per pair and cut into **A** and **B**.

Language
preparing food

- Put Sts in pairs, ideally face-to-face, and give out the sheets. Make sure Sts can't see each other's sheets. Explain that A and B have the same crossword but with different words missing. They have to describe / define words to each other to complete their crosswords.
- Give Sts a minute to read their instructions. If Sts don't know what a word means in their part of the crossword, they can check in the Student's Book Vocabulary Bank *Preparing food* on *p.171*.
- Sts take turns asking each other for their missing words (e.g. *What's 1 down?*). Their partner must define / describe the word until the other student is able to write it in his / her crossword. Sts should help each other with clues if necessary.
- When Sts have finished, they should compare their crosswords to make sure they have the same words and have spelt them correctly.

Revision 1: Describing game

A group card game

Sts define words and phrases for others to guess. Copy and cut up one set of cards per pair or small group.

Language
vocabulary from all Files of the Student's Book

- Put Sts in pairs or small groups and give each group a set of cards face down or in an envelope.
- Tell Sts that they have to pick a card and explain as many of the words to their group or partner as they can in a given time. Highlight that they are not allowed to use any form of the word they are describing.
- Start the game by setting a time limit, e.g. two minutes. Get one student from each group or pair to pick a card, and then say *Go!* Sts describe / define as many words to their group or partner from the card as they can. After two minutes stop them and find out how many words or phrases the Sts managed to guess.
- Now get another student from each group or pair to pick a card and describe the words. Continue until all the cards have been used.

Non-cut alternative

- Put Sts in pairs. Copy one sheet per student and fold it down the middle. Sts take turns to describe the groups of words/phrases for their partner.

Revision 2: Phrasal verbs

A gap-fill activity

Sts complete sentences. Copy one sheet per student.

Language
phrasal verbs from all Files of the Student's Book

- Give out the sheets and explain that this activity revises phrasal verbs Sts have learnt throughout the book. Focus on **a**. Set a time limit, e.g. five minutes, for Sts to complete the PARTICLE column to make phrasal verbs.
- Get Sts to check their answers with a partner before checking answers with the class.
- Focus on **b**. Get Sts to cover the PARTICLE column and try to remember the phrasal verbs for all the sentences.

a
2 off 3 down 4 out 5 through 6 for 7 over 8 up
9 off 10 behind 11 out 12 away 13 into 14 up
15 by

- Now focus on **c**. Set the same time limit for Sts to complete the VERB column this time to make phrasal verbs.
- Get Sts to check their answers with a partner before checking answers with the class.
- Get Sts to cover the VERB column and try to remember the phrasal verbs for all the sentences.

b
1 break 2 grow 3 hand 4 hang 5 keep 6 log
7 run 8 speak 9 top 10 get 11 turn 12 go 13 pick
14 set 15 go

Revision 3: Idioms

A gap-fill activity

Sts complete sentences using idioms. Copy one sheet per student or per pair

Language
idioms from all Files of the Student's Book

- Give out the sheets either to individual Sts or to pairs. Explain that this activity revises the idioms Sts have learnt throughout the book. Focus on the instruction. Set a time limit, e.g. ten minutes, for Sts to complete the sentences.
- If Sts did the exercise individually, get them to compare with a partner before checking answers with the class.

1 stuck 2 letter 3 eye 4 face 5 gut 6 white
7 heart 8 blank 9 head 10 death 11 tip 12 wrong
13 tongue 14 round 15 cross 16 follows 17 foot
18 miss 19 child 20 belief 21 stomach 22 lose
23 make 24 next 25 ball

1A VOCABULARY Personality

Look at the clues and fill in the crossword.

Across ➜

5 Jim is very ____ ____ ____. He's so sensible and practical.

7 Ann's very ____. She's good at solving problems.

8 Be ____ with your sister! Treat her quietly and kindly.

10 Mark was very ____ when I lost my job. He was kind and tried to understand how I was feeling.

12 He is a really ____ child – he's intelligent and quick to learn.

13 Eliza's so ____. You never know what she's going to do next.

14 Mike's very cautious. He would never ____ ____.

Down ➜

1 He seems quite outgoing, but ____ ____ he's quite shy.

2 I'm sure you can get Mum to lend you the car. She's usually a ____ ____.

3 My new PA is really ____. She does her work really carefully and with attention to detail.

4 Mark's so ____. He never forgets to do the homework, and he usually gets all the right answers!

6 Sarah's the friend I can most rely on. She's really ____ and sensible.

9 My English teacher at school was very ____. She always used to say 'What a brilliant answer!' when we had said something stupid.

11 I think Tom will go far. He's so ____ – nothing will stop him from doing what he wants.

1B VOCABULARY Work

Complete the second sentence so that it means the same as the first.

1 Anna isn't at work for now because she's just had a baby.
Anna isn't at work for now because she is on maternity _____.

2 I'm not working right now because I'm ill.
I'm _____ work right now because I'm ill.

3 I decided to tell my boss I was leaving because I'd had a better offer from another company.
I decided to _____ from my job because I'd had a better offer from another company.

4 I didn't get the job because I hadn't worked in marketing before.
I didn't get the job because I didn't have any _____ in marketing.

5 After a few months I could go from being Assistant Sales Director to Sales Director.
I could _____ _____ to Sales Director in a few months' time.

6 My contract's only from March to June.
I've only got a _____ contract.

7 I was only working three days a week, but I'm going to start working five days a week next month.
I'm going to start working _____-time next month.

8 The nurses who work at this hospital are fantastic.
The nursing _____ is fantastic at this hospital.

9 My sister's a journalist and she writes articles for lots of different newspapers.
My sister's a _____ journalist.

10 I don't enjoy my job very much, but I get on well with the people that I work with.
I don't enjoy my job very much, but I get on well with my _____.

11 He's got a degree and a PhD.
He has good _____.

12 I lost my job last year since the company I was working for wasn't making a profit.
I was _____ _____ last year.

13 He worked successfully for many years both as a teacher and a teacher trainer.
He had a very successful _____ in education.

14 Apart from my salary, I also get a company car and free lunches, which is brilliant!
The _____ are brilliant in this job. I get a company car and free lunches.

15 He works on a car production line and does exactly the same thing every day.
His job on a car production line is very _____.

16 My sister's been unemployed for well over a year.
My sister has been _____ _____ _____ for over a year.

17 Adrian doesn't make any money for the charity work he does.
The charity work that Adrian does is _____.

18 My job is very high pressure and stressful.
I have a very _____ job.

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3A VOCABULARY Phrases with *get*

Replace the **bold** words or phrases with a phrase using *get* in the correct form.

1 Could you please **throw away** all the old clothes you don't wear anymore? _____

2 It's embarrassing when someone tells the punchline to a joke, everyone laughs, and you don't **understand it**! _____

3 Let's all **meet up** for dinner at the end of term. _____

4 What do you think is the best way to **move from one place to another** in this city? _____

5 Both of my parents are **becoming older**, but they still lead very active lives. _____

6 I thought we'd made it clear that we'd meet at the restaurant, but she **misunderstood** and was waiting for us to pick her up. _____

7 They've just met, but they already **have a very good relationship**. _____

8 It really **annoys me** when you eat my chips. _____

9 I tried to explain the problem to my father, but I just can't **make him understand**. _____

10 My parents always let my little sister **do whatever she wants** – that's why she's so spoilt. _____

11 Not having enough time for myself really **depresses me**. _____

12 Martha was dumped by her ex-boyfriend and now she wants to **take revenge** on him. _____

13 If I **had the opportunity** to go and live abroad, I think I'd probably take it. _____

14 I've told him time after time that I don't want to go out with him, but he just doesn't seem to **hear what I'm saying**! _____

15 She **had a terrible surprise** when she discovered she had been adopted as a baby. _____

16 It's difficult to **contact** George because he doesn't have a mobile phone. _____

17 It's not easy **managing to live** on a student grant, especially in a big city. _____

18 I tried to walk past him, but he wouldn't **move to the side to let me pass**. _____

3B VOCABULARY Conflict and warfare

Complete the sentences with the right word.

1 Of the 2,200 people on board when the *Titanic* sank, there were only 700 _____.

2 A _____ is a soldier who usually works alone and specializes in shooting from very long distances. The word originates from the British occupation of India in the 1800s.

3 Designed to protect the head, _____ were first worn in the 23rd century BC.

4 The first _____ _____ was invented in 1718 and could fire nine shots in a minute.

5 In the Middle Ages, _____ were predominantly used by foot soldiers. These men had to be strong and be very good at throwing.

6 A _____ was used to protect a soldier's body until weapons using gunpowder made them obsolete.

7 Excalibur is the legendary _____ belonging to King Arthur.

8 In 1066, King Harold was killed by an _____ which had been fired from a Norman bow.

9 Lee Harvey Oswald fired a single _____ at President John F. Kennedy's head and assassinated him.

10 The total number of _____ (people killed or injured) caused directly by the First World War is 37.5 million.

11 The United Nations has had peace-keeping _____ in different countries since 1948.

12 Since the 1980s, it's believed that 90% of the victims of modern war are _____ (people who don't fight).

13 _____ were first used in Europe in the 14th century. Originally, they were stone-filled cylinders that could be fired at the enemy.

14 Two of Henry VIII's six wives were _____, two he divorced, one died during childbirth, and the last one survived.

15 In 1605, a man called Guy Fawkes attempted to _____ the Houses of Parliament with barrels of gunpowder.

16 Mary Seacole and Florence Nightingale were nurses famous for treating the _____ during the Crimean War.

17 Aung San Suu Kyi was _____ in 2010 after having been under house arrest since 1989.

18 After the siege of Constantinople in 1204, the Crusaders _____ the city and transferred its riches to Italy.

19 Napoleon's army was _____ by the Russians during the Napoleonic Wars. He suffered huge losses mainly because of the cold weather and tactical errors.

20 On 8th December 1941, President Roosevelt _____ war on Japan following the Japanese attack on Pearl Harbor the previous day.

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4A VOCABULARY Sounds and the human voice

Ask your partner the questions. Give one point for each correct answer.

Student A

1. Can you name two things that drip?
   (*e.g. a tap, an ice cream*)
2. How do people often close the door when they're angry?
   (*They slam it.*)
3. Can you name two animals that hiss?
   (*e.g. a snake, a cat*)
4. What noise do lions and tigers make?
   (*They roar.*)
5. Give two reasons why someone might whisper.
   (*e.g. so as not to be overheard, so as not to disturb other people in a cinema, etc.*)
6. What unpleasant noise do some people make when they eat soup?
   (*They slurp.*)
7. Why might you start stammering?
   (*e.g. because you are nervous or frightened*)
8. What sound would you hear if someone jumped into a swimming pool?
   (*A splash.*)
9. What do people sometimes hum?
   (*A tune.*)
10. What sound might you make if you were feeling very disappointed or sad?
    (*A sigh.*)

Ask your partner the questions. Give one point for each correct answer.

Student B

1. What noise does a balloon make when it bursts?
   (*A bang.*)
2. Can you name two parts of the body we use to tap with?
   (*e.g. your fingers, your foot*)
3. Give two situations when a driver might hoot.
   (*e.g. when the driver in front is slow to move at a traffic light, when another driver has done something dangerous*)
4. What noise does a time bomb make?
   (*It ticks.*)
5. If someone's mumbling, what might you say to them?
   (*Can you please speak more clearly?)*
6. What noise does a door make when it needs oil?
   (*It creaks.*)
7. Can you name two situations where people giggle?
   (*e.g. when they think something is funny, when they are nervous*)
8. What noise do people sometimes make when they have a cold, but they don't have a tissue?
   (*They sniff.*)
9. Name two insects that buzz.
   (*e.g. a mosquito, a wasp*)
10. What noise do you often hear if somebody who is driving brakes suddenly?
    (*A screech.*)

5A VOCABULARY 'Time' race

Work with a partner. You have three minutes to complete the sentences. Don't run out of time!

1 Sorry, I can't help you now. I'm a bit _____ _____ **time**.

2 Now that she's retired she's got a lot of **time** _____ **her hands**.

3 The actual wedding ceremony had finished _____ **the time** we got there.

4 We're going to keep our old car _____ **the time** _____.

5 My sister's never _____ **time**. She's the least punctual person I know.

6 I need to take some **time** _____ work to recover.

7 My niece was born in the nineties so the Beatles were _____ **her time**.

8 Generally speaking, I enjoy living on my own, but _____ **times** I miss having someone to talk to.

9 Our honeymoon was fantastic! We had **the time of our** _____.

10 I don't suppose you could _____ **the time** to give me a hand with this report. I'd be eternally grateful.

11 I'm not in a hurry for an answer so you can _____ **your time** and think it over for a while.

12 We thought we were going to miss our connecting flight, but we made it **just** _____ **time**.

13 I couldn't answer the last question because I _____ _____ **of time**.

14 My stepfather's _____ **me a** _____ **time** because he thinks I'm going out too much.

15 _____ **time last year** we were in the middle of moving house.

16 Don't _____ _____ **time** trying to convince him. He'll never change his mind.

17 OK, **time's** _____! Stop writing now.

18 They're always arguing. It's only **a** _____ **of time** before they split up.

19 I only see my half-brother _____ **time** _____ **time**.

20 We can cut across the park to _____ **time**.

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5B VOCABULARY Money

Complete the sentence with a 'money' word or phrase so that both sentences mean the same.

1 The bank lent me some **money specifically to buy a house**.
I got a _ _ _ _ _ _ _ _ from the bank.

2 Peter **lent** Luke £100.
Peter gave Luke a £100 _ _ _ _.

3 She's paying for the car **bit by bit**.
She's paying for the car in _ _ _ _ _ _ _ _ _ _ _.

4 My lawyer **charged me** a lot for his services.
My lawyer's _ _ _ _ for his services were very high.

5 It's incredible how expensive **a train ticket** from London to Manchester is.
The train _ _ _ _ from London to Manchester is incredibly expensive.

6 I **gave** my favourite charity **some money** last week.
I made a _ _ _ _ _ _ _ _ to my favourite charity last week.

7 The **money used** in France and Italy is the same – it's the Euro.
The _ _ _ _ _ _ _ _ is the same in France and Italy – it's the Euro.

8 **How many** pounds do I get for $100 today?
What's the pound to dollar _ _ _ _ _ _ _ _ _ _ _ _ today?

9 The company **owes** a lot of money.
The company is heavily _ _ _ _ _ _.

10 **Everything's** more expensive than it was this time last year.
The _ _ _ _ _ _ _ _ _ _ _ _ _ _ is higher now than it was this time last year.

11 My friend **is incredibly wealthy**.
My friend's _ _ _ _ _ _.

12 I **don't have any money** at the moment, so I can't buy you a drink.
I'm _ _ _ _ _ at the moment, so I can't buy you a drink.

13 I don't know how some people can afford to spend three **thousand pounds** per person on a cruise.
I don't know how some people can afford to spend three _ _ _ _ _ per person on a cruise.

14 If possible, it's best to pay your credit card off **as a sum at one time and not on separate occasions**.
If possible, it's best to pay your credit card off as a _ _ _ _ _ _ _.

15 New clothes are a waste of money and I'd never spend more than ten **pounds** on something to wear.
New clothes are a waste of money and I'd never spend more than ten _ _ _ _ on something to wear.

16 The government **gave me some money** to study abroad.
I was given a _ _ _ _ _ by the government to study abroad.

17 Luckily I'd **put some money away** in the bank so I could pay to have the roof repaired after the storm.
Luckily I had some _ _ _ _ _ _ _ in the bank so I was able to pay to have the roof repaired after the storm.

18 When I got my new flat I had to pay one month's rent **in advance**.
I had to pay a _ _ _ _ _ _ _ of one month's rent when I got my new flat.

6B VOCABULARY Phones and technology

Read the definitions and write the word or phrase in the space provided.

1	h_____ _____	PHR V	to end a telephone conversation by putting the receiver down or switching the phone off
2	sc_____ _____	PHR V	to move information on a computer or mobile phone screen down in order to read it
3	p_____ sb_____	PHR V	to connect somebody by telephone
4	ch_____	*v.*	to put electricity into a piece of equipment such as a battery so that it is stored there
5	l_____	*n.*	a phone connection that uses wires carried on poles or under the ground, in contrast to a mobile phone
6	k_____	*n.*	the part of a computer that you type on
7	u_____	*v.*	to remove a device from an electricity supply or from a connection with another device
8	r_____	*n.*	the quality of the picture or sound that you receive on a television, radio, or mobile phone
9	t_____	*n.*	a short, electronic sound made by a piece of equipment as a signal or warning
10	l_____ i_____	PHR V	to enter your password when you start using a computer or a website
11	m_____ c_____	*n.*	a notification displayed on your mobile to tell you that somebody phoned you
12	sp_____ u_____	PHR V	to speak more loudly
13	t_____ u_____	PHR V	to buy more credit for calls on your mobile phone
14	c_____	*n.*	people whose details are saved on your phone or in your email address book
15	v_____	*n.*	a computer program designed to cause problems or steal or destroy data

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7A VOCABULARY Prefixes

Complete the sentences by adding a prefix (e.g. *un-*, *anti-*, *re-*, etc.) to the word in **bold**, and make any other necessary changes.

1 I wouldn't believe a word he says. He's completely _____.
(**honest**) _____

2 It's very difficult to talk to you when you are behaving in such an _____ manner.
(**rational**) _____

3 You didn't pay attention and completely _____ what I said.
(**understand**) _____

4 Despite the fact that the rest of her family was _____, she managed to learn to read, and eventually graduated from university.
(**literate**) _____

5 I wish you wouldn't talk with your mouth full. It's very _____.
(**attractive**) _____

6 He was severely reprimanded at work for making _____ comments in an email.
(**appropriate**) _____

7 In hot weather it's easy to become _____ if you don't drink enough liquids.
(**hydrate**) _____

8 Being _____ can be a real disadvantage in the world of business.
(**lingual**) _____

9 I proposed having the Christmas party on December 23rd, but I was _____ by my colleagues.
(**vote**) _____

10 The film isn't as good as the reviews say. It's very _____.
(**rate**) _____

11 He might look tired now, but don't _____ him. He could still win this match.
(**estimate**) _____

12 My boss isn't happy with my report, so he asked me to make some changes and _____ it.
(**write**) _____

13 The government is introducing new measures to try to control _____ behaviour in young people.
(**social**) _____

14 The walk was exhausting. It was _____ all the way.
(**hill**) _____

15 I don't believe in ghosts or other _____ phenomena.
(**natural**) _____

16 He works for a _____ company, which has offices all over Europe and in South America.
(**national**) _____

17 She was very _____ for the interview. She seemed to know nothing about the company at all.
(**prepared**) _____

18 I love _____ shirts – my favourite is yellow, purple, green, and red.
(**colour**) _____

19 He's only 23 and he's already written his _____.
(**biography**) _____

20 He and his sister were _____ of a successful online business.
(**founder**) _____

21 He looked _____ old because he had such an unhealthy lifestyle.
(**mature**) _____

8B VOCABULARY Travel and tourism

Right (✓) or wrong (✗)? If you think the word or phrase in **bold** is wrong, correct it and write the new word or phrase in the space provided.

1 Relaxing by the pool is the perfect way to **chill down** after a busy day sightseeing. ☐ _____

2 I think Salzburg is one of the most **pictureful** cities in Europe. ☐ _____

3 Have you ever spent a whole day just **wandering round** a city you've never visited before? ☐ _____

4 If you could **go in** holiday anywhere in the world, where would you choose? ☐ _____

5 I hate buying **tacky** souvenirs, but my wife always manages to find something cheap and plastic to take home from our holiday. ☐ _____

6 What time are you **setting away** tomorrow morning? ☐ _____

7 The resort was far too **touristic** for us. ☐ _____

8 In the winter, only a few people come here, but in the summer it gets seriously **overcrowded**. ☐ _____

9 Our hotel is up in the hills and completely **off the bitten track**. ☐ _____

10 There are some very **removed** beaches on the island that you can only reach by boat. ☐ _____

11 We're going to have to **postpone** our trip until the end of the month. ☐ _____

12 The views from the mountain are **breathtaking**. ☐ _____

13 What do you think is the best way to **soak** the local atmosphere when you visit a place for the first time? ☐ _____

14 He's been working very long hours recently, so he can't wait to go on holiday and **renew** his batteries. ☐ _____

15 I think the cathedral is **overstated**. It's not nearly as beautiful as people say. ☐ _____

16 I've decided to **extend** my trip to Australia by a week so that I can visit the Great Barrier Reef. ☐ _____

17 She's going to **hit the shops** as soon as she arrives in New York. ☐ _____

18 The town is very **lifely** at this time of year because it's packed with holidaymakers. ☐ _____

19 We're going to our friends' house on the coast for the weekend because we really need to **go away** from it all. ☐ _____

20 It used to be quite a pretty town, but they've really **spoilt** it with all those high-rise buildings. ☐ _____

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9A VOCABULARY Animal matters

Complete the words in the sentences.

1 If it wasn't for the Merlin Animal Rescue, an _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ in north Wales, abandoned dogs would be destroyed by the authorities.

2 On race day the sound of galloping _ _ _ _ _ _ can be heard from miles away.

3 Look at that cow with her _ _ _ _. It's just been born.

4 Beekeepers have to open the _ _ _ _ _ several times a year to collect the honey.

5 Some animals bred _ _ _ _ _ _ _ _ _ _ _ _ struggle to cope when they are reintroduced into the wild.

6 I think _ who want scientists to stop using rats should volunteer for the experiments themselves.

7 We bought a _ _ _ _ _ _ for our dog because we didn't want it to sleep in the house.

8 The white rhino has become an _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ because of poaching in Africa.

9 When we reached the gate, my horse _ _ _ _ _ _ _ loudly and refused to jump.

10 The kitten got its _ _ _ _ _ stuck in a ball of wool and started to meow so loudly that I thought something worse had happened.

11 One way to tell the difference between a male and a female goat is by looking at the shape of their _ _ _ _ _: the male's are more curved.

12 I always wondered how much water a pelican can carry in its _ _ _ _.

9B VOCABULARY Preparing food

Student A

a Look at your crossword and make sure you know the meaning of all the words you have.

b Now ask **B** to define a word for you. Ask e.g. *What's 6 across? What's 2 down?* Write the word in.

c Now **B** will ask you to define a word.

Student B

a Look at your crossword and make sure you know the meaning of all the words you have.

b **A** will ask you to define a word.

c Now ask **A** to define a word for you. Ask e.g. *What's 10 across? What's 3 down?* Write the word in.

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VOCABULARY Revision 1: Describing game

Personality	Conflict and warfare	Money	Travel and tourism
conscientious	a missile	an instalment	breathtaking
sympathetic	a bow	a will	tacky
straightforward	a commander	a fee	dull
thorough	casualties	a loan	touristy
bright	snipers	a mortgage	overrated
be a cold fish	an ally	shares	set off
be down to earth	loot *v.*	go bankrupt	soak up the atmosphere
be a pain in the neck	release *v.*	be in debt	chill out
take advantage of sb	surrender *v.*	be well-off	sample the local cuisine
	retreat *v.*	five grand	recharge your batteries

Work	Sounds and the human voice	Phones and technology	Animal matters
demanding	buzz	broadband	a foal
rewarding	roar	a keypad	a puppy
the career ladder	sigh	a landline	a hive
qualifications	groan	an update	a nest
part-time contract	whisper	log in	a kennel
compassionate leave	tick	scroll down	paws
a workforce	hoot	hang up	fins
perks	slurp	to be engaged	twitter *v.*
be laid off	hum	virus	grunt *v.*
clock off	creak	password	bred in captivity

get	*time*	Prefixes	Preparing food
get your own back on sb	time-consuming	an outpatient	grated cheese
get to know sb	from time to time	a postgraduate	mashed potatoes
get your act together	time's up	biannual	whipped cream
get the joke	for the time being	illiterate	chopped parsley
get on your nerves	one at a time	uneasy	melted chocolate
get into trouble	make up for lost time	be substandard	a toasted sandwich
get away with sth	have time on your hands	be understaffed	a colander
get out of doing sth	kill time	be upgraded	a whisk
get back to sb	give sb a hard time	outgrow	a chopping board
get over sth	be before my time	coexist	a saucepan

VOCABULARY Revision 2: Phrasal verbs

a Complete the PARTICLE column with a word from the list.

away behind by down for ~~in~~ into off (x2) out (x2) over through up (x2)

		PARTICLE
1	Most of my students have failed the exam. They can't have taken ____ very much this year.	*in*
2	My in-laws want to come and stay next month, but I'm going to put them ____ until we've finished redecorating.	____
3	Rita looks ____ on her colleagues at work. She's convinced she's better than everyone else, and never goes out with them.	____
4	We can rule ____ this applicant for the job as he has no relevant experience.	____
5	If you ring this number, an operator will put you ____ to the relevant person.	____
6	Even though Dave's English, his Spanish is so good that he can easily pass ____ a local when he's in Spain.	____
7	Many undecided voters were won ____ by the way the Prime Minister spoke in the TV debate.	____
8	Why don't you try and brush ____ the French you learnt at school? It'll be useful on your trip to Paris.	____
9	Every time I Skype my sister, we get cut ____ and then she has to ring me back.	____
10	I haven't been feeling too well lately and I've got a bit ____ with my work.	____
11	Ann wanted to get ____ of going to the party so she said she had an exam the next day.	____
12	He cheated in an exam, but he got ____ with it as the teacher didn't see him.	____
13	We bumped ____ some old friends last night. We hadn't seen them for ages.	____
14	The soldiers blew ____ the bridge to stop the enemy from crossing the river.	____
15	Although I've only studied Italian for a year, I think I could get ____ if I went there on holiday.	____

b Cover the particle column. Say the full sentences.

c Complete the verb column with a verb from the list.

break get go (x2) grow hand hang keep log pick run set speak top turn

		VERB
1	People were afraid that a civil war might ____ out between government supporters and the rebels.	____
2	So Johnnie, what do you want to be when you ____ up? An astronaut?	____
3	Do you happen to know when the teacher wants us to ____ in the homework?	____
4	If a helpline keeps me on hold for ages, in the end I usually ____ up.	____
5	I used to read a paper every day to try and ____ up with current affairs. Now, I just don't have the time or energy.	____
6	To change the delivery address, ____ in to your account and go to your settings.	____
7	I need to charge my phone because the battery has ____ out.	____
8	I can hardly hear you. Could you ____ up a bit?	____
9	How often do you ____ up your pay-as-you-go phone?	____
10	It's taken Steve three years to ____ over his divorce.	____
11	If you ____ up late for an interview it'll give a very bad impression.	____
12	Don't ____ on about your problems – you never listen to my advice!	____
13	Experts say that children ____ up foreign languages much faster than adults.	____
14	Our flight leaves at 9.00, so we'll need to ____ off for the airport at 6.00.	____
15	Please just ____ away and leave me alone! Can't you see you're bothering me?	____

d Cover the verb column. Say the full sentences.

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VOCABULARY Revision 3: Idioms

Complete the sentences with the right word.

1 When I'm reading in English I sometimes **get st**_____ on a word and have to look it up.

2 Do you usually **follow** recipes **to the l**_____ when you're cooking, or do you like to improvise?

3 The dress **caught my e**_____ as soon as I walked into the shop. It was stunning!

4 We have to **f**_____ this problem head-on and solve it as quickly as possible.

5 The more you think about it, the worse it'll be. Just go with your **g**_____ **feeling** and see what happens.

6 Mark didn't really want to go to the theatre so he told a **wh**_____ **lie** and said he wasn't feeling very well.

7 Laura **broke** John's **h**_____ when she said she didn't want to marry him.

8 My mind went completely **bl**_____ in the exam. I just didn't know what to write.

9 Next door's dog's been barking for ages. It's really starting to **do my h**_____ in.

10 It must be really difficult for surgeons to keep calm in a **life-or-d**_____ situation.

11 What's the name of that actor who was in *The Imitation Game*? His name's **on the t**_____ **of my tongue**, but I just can't remember it!

12 I got **the wr**_____ **end of the stick** – I thought she was criticizing me, but she was actually trying to help.

13 They say that Chinese is one of the most difficult languages to **get your t**_____ **round**. The pronunciation is absolutely impossible.

14 It's taking me ages to put this IKEA bed together. I can't **get my head r**_____ the instructions.

15 James and Pete were **talking at cr**_____ **purposes**, which is why they didn't understand one another. They weren't even discussing the same thing.

16 Our boss is always full of big plans for the company, but he never **f**_____ them **through**.

17 The health service needs investment, and the taxpayer will have to **f**_____ **the bill**.

18 I'll definitely be coming to your party – I don't want to **m**_____ **out on** all the fun!

19 Even though Jake's in his forties, he goes straight back into **'ch**_____ **mode'** when he visits his parents. He behaves as if he was six again!

20 People who eat popcorn at the cinema irritate me **beyond b**_____. I find it really distracting and annoying.

21 Experts say you shouldn't do exercise **on an empty st**_____. Apparently, it burns up more calories if you have something to eat beforehand.

22 Whatever you do, keep calm and don't **l**_____ **your cool**. There's no point in getting angry with him.

23 I can't **m**_____ **up my mind** between the chocolate mousse and the apple tart.

24 Beth bought her flat for **n**_____ **to nothing** 15 years ago, but it's worth a fortune now.

25 Our weekend in Dublin was absolutely fantastic. We **had a b**_____!

Song activity instructions

1B We Work the Black Seam

Rhyming words 1 18 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Give Sts a few minutes to read the song lyrics and to try and guess the missing words. Point out that the missing word rhymes with the word in **bold** above it. Sts could do this in pairs or individually and then compare guesses with a partner. Elicit ideas as to what the missing words might be, but don't check answers at this stage.
- Play the song once for Sts to check their answers. Replay sections as necessary. Check answers.

  2 soul 3 sense 4 rage 5 hole 6 seen 7 down
  8 hands 9 skills 10 sleep 11 place

- Now focus on **b**. Ask Sts individually or in pairs to match the words and the definitions.

  a 5 b 3 c 1 d 6 e 4 f 8 g 2 h 7

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

2B The Best Day

Listening for specific words 1 42 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Set a time (e.g. ten minutes) for Sts to complete the words. Check answers.

  2 strength 3 grab 4 gold 5 window shop 6 pumpkin
  7 pirate 8 video 9 scared 10 grew up

- Focus on **b**. Tell Sts to listen to the song and complete each of the gaps with a word from **a**. Replay sections as necessary. Check answers.

  2 pumpkin 3 gold 4 scared 5 grab 6 window shop
  7 strength 8 grew up 9 video 10 pirate

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

3A 50 Ways to Say Goodbye

Correcting words 2 7 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Give Sts a few minutes to read through the lyrics once before they listen.
- Play the song once for Sts to try and tick the correct words and cross the wrong ones. Make sure that Sts don't write the corrected words in column B the first time they listen.
- Check answers, but don't tell Sts what the right words are.
- Focus on **b**. Now play the song again and this time Sts have to try to correct the wrong words. Have Sts compare with a partner and then check answers.

  2 ✓ 3 my 4 are 5 fried 6 no 7 ✓ 8 bought
  9 pride 10 were 11 Some 12 ✓ 13 are 14 lion
  15 no 16 hot tub 17 ✓ 18 one 19 are 20 lion
  21 no 22 hot tub 23 ✓

- Now focus on **c**. Give Sts a few minutes to discuss the answers with a partner. Get whole class feedback. Accept any answers which sound plausible.

  Possible answers
  1 His relationship is finished.
  2 He can't react and he's rather indignant this has happened.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

4B Story of Your Life

Listening to check tenses 2 38 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Tell Sts to read the song once to get a rough idea of what it is about and to think briefly about what the missing tenses might be. Give Sts a few more minutes in pairs to complete the song using the correct tenses. Do not correct answers at this stage.
- Focus on **b** and play the song again for Sts to write the correct tense. If necessary pause after every four lines to give them time to fill in the missing tenses.
- Get Sts to compare with a partner, and then check answers.

  2 've heard 3 knew 4 're tearing 5 live 6 won't get away 7 will...go 8 hit 9 built 10 knew 11 need
  12 're moving 13 won't get away 14 will...go 15 will find

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

5B Material Girl

Missing verbs 3 10 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Give Sts time to read the song lyrics and to try and guess the missing verbs. Sts could do this in pairs or individually and then compare guesses with a partner. Elicit ideas as to what the missing verbs might be, but don't check answers at this stage.
- Focus on **b** and play the song for Sts to check their answers. Replay particular verses as necessary. Elicit the double meaning of:
  –*give me proper credit* = to give sb praise or respect / to give sb the right financial compensation
  –*raise my interest* = to increase the extra money you receive when you invest money / to feel that you want to know more or learn more about sb / sth
- Check answers.

2 hug 3 think 4 give 5 walk 6 beg 7 plead
8 dance 9 raise 10 let 11 try 12 lie 13 play
14 save 15 make 16 come 17 go 18 made

- Focus on **c** and give Sts time in pairs to discuss what the message of the song might be.

Possible answer
The singer wants a man who can give her material things and she is not interested in any other kind of potential partner.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

6B Under the Influence

Listening for extra words 3 39 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Explain that Sts have to listen and identify the extra word in each line. Give Sts a few minutes to read the lyrics. Then play the song once or twice as necessary. Check answers.

2 aching 3 all 4 just 5 maybe 6 really 7 only
8 wicked 9 stupid 10 absolutely 11 considered
12 So 13 I'll 14 again 15 right 16 all 17 back
18 back 19 so 20 yet 21 stupid 22 quickly
23 not 24 cruel

- Focus on **b**. Ask Sts to match the words and the synonyms individually or in pairs. Check answers.

1b 2e 3d 4c 5a

- Now focus on **c**. Give Sts a few minutes to discuss the question in pairs. Get whole class feedback and accept any possible answers.

Possible answer
She compares her love / relationship to an alcohol addiction. She knows that the relationship isn't good for her but she doesn't know how to stop / get out of it. There are highs and lows.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

7B All the Rowboats

Listening for specific words 4 14 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Highlight that the clue in brackets will help Sts to decide what the missing words are when they listen.
- Give Sts a few minutes in pairs to read through the lyrics before they listen and to try and guess some of the words. Tell them not to worry about the meaning of the song at this stage. Do not check answers at this stage.
- Focus on **b**. Play the song for Sts to write the missing words or check if their answers are correct. Ask Sts to compare their answers with a partner before checking the answers with the whole class.

2 gold 3 French 4 German 5 sculpture 6 satin
7 violins 8 coughing 9 masterpieces 10 museums
11 tombs 12 violins 13 coughing 14 gold

- Now focus on **c**. Give Sts a few minutes to discuss the answers. Then get whole class feedback. Accept any answers Sts give which sound plausible.

Possible answers
1 The display cabinets where the works of art are kept.
2 The time when the museum closes.
3 They have been condemned to stay in the museum forever as if they were in prison.
4 The people in the pictures who are very lifelike.
5 She feels sorry for them.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

8B Holiday Romance

Listening for verbs in the past tense

4 35 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Give Sts time to look at the verbs and read the song lyrics. Tell them to try and guess where each of the past tenses goes in the song. Sts could do this in pairs or individually and then compare guesses with a partner. Don't check answers at this stage.
- Play the song for Sts to check their answers. Replay sections as necessary. Check answers.

2 confirmed 3 packed 4 caught 5 reached 6 fell
7 met 8 plucked 9 did 10 held 11 walked 12 paddled
13 sat 14 acted

- Now focus on **c**. Ask Sts to work individually or in pairs to find the words or phrases that match the definitions. Check answers.

a have a break b fall for somebody c paddle
d act cool e pluck up courage

- Now focus on **d**. Ask Sts to discuss this question with a partner and give possible reasons. Get whole class feedback. Accept any answers that sound plausible.

Possible answer
No, because it's only a holiday romance; she's married.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

9A Talking Bird

Listening for specific words 5 12 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Give Sts time to read the song lyrics and to try and guess some of the missing verbs. Sts could do this in pairs or individually and then compare guesses with a partner. Elicit ideas as to what the missing verbs might be, but don't check answers at this stage.
- Focus on **b** and play the song for Sts to write in or check their answers.
- Check answers.

2 keep 3 leave 4 stay 5 get 6 give 7 think 8 see
9 live 10 realize 11 love 12 leaves 13 choose 14 fly

- Now focus on **c**. Give Sts a few minutes to discuss the answers with a partner. Check answers.

1 infinite 2 feathers 3 hint 4 tattered 5 furled
6 frame

- Now focus on **d** and ask Sts what they think.

Possible answer
Probably his girlfriend. He's saying that she's always been free to leave if she wanted to, but that he loves her and hopes she'll stay forever.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

10A Immigrant Eyes

Correcting words 5 32 MP3

- Copy one sheet per student.
- Give out the sheets and focus on **a**. Highlight that there is one wrong word in the incorrect lines. Give Sts a few minutes to read through the lyrics once before they listen.
- Play the song once for Sts to try and tick the correct lines and to underline the wrong word in each line. Make sure that Sts don't write the wrong words on the line the first time they listen.
- Check answers.

3 ✓ 4 joy 5 mother's 6 angry 7 ✓ 8 ✓ 9 queues
10 ✓ 11 ✓ 12 people 13 ✓ 14 ✓ 15 ✓
16 he'd known 17 At times 18 ✓ 19 most 20 ✓
21 glares 22 ✓ 23 ✓ 24 walked 25 hours 26 don't
27 ✓ 28 ✓

- Focus on **b**. Play the song again and for Sts to write the correct word next to the incorrect lines. Check answers.

4 hope 5 father's 6 hungry 9 lines 12 someone
16 he owned 17 sometimes 19 all 21 stares 24 came
25 days 26 won't

- Now focus on **c**. Ask Sts to work with a partner and discuss possible answers to the questions. Get whole class feedback and accept any logical / plausible answers.

Possible answers
1 It's a place with a lot of immigrants arriving (line 1 'swarming'). The immigrants are treated like animals – (lines 9 and 10) 'cattle' 'poked and sorted and shoved'.
2 The Tower of Babel comes from the Bible story in which God punished the people who were trying to build a tower to reach heaven by making them unable to understand each other's languages. In the song, it refers to the fact that the immigrants all came from different countries and all spoke different languages. Communication was a problem both with the authorities and with each other.
3 Probably not. In lines 19 and 20 the singer says 'working hard all of his life' and 'don't take it for granted'.
4 Admiration, love and gratitude.

- Tell Sts to read the **Song facts**.
- Finally, if you think Sts would like to hear the song again, play it to them one more time. If your class likes singing, they can sing along.

1B SONG We Work the Black Seam 1 18 MP3

a Read the song lyrics. Can you guess the missing words?
They all rhyme with the **bold** word at the end of the previous line.

We Work the Black Seam

This place has changed for **good**
Your economic theory said it [1] *would*
It's hard for us to understand
We can't give up our jobs the way we should
Our blood has stained the **coal**
We tunnelled deep inside the nation's [2] _____
We matter more than pounds and **pence**
Your economic theory makes no [3] _____

Chorus
One day in a nuclear **age**
They may understand our [4] _____
They build machines that they can't **control**
And bury the waste in a great big [5] _____
Power was to become cheap and **clean**
Grimy faces were never [6] _____
But deadly for twelve thousand years is carbon fourteen
We work the black seam together
We work the black seam together

The seam lies **underground**
Three million years of pressure packed it [7] _____
We walk through ancient forest **lands**
And light a thousand cities with our [8] _____
Your dark satanic **mills**
Have made redundant all our mining [9] _____
You can't exchange a six-inch band
For all the poisoned streams in Cumberland

Chorus

And should the children **weep**
The turning world will sing their souls to [10] _____
When you have sunk without a **trace**
The universe will suck me into [11] _____

Chorus

b Look at the highlighted words a–h in the song.
Match them to the definitions 1–8.

a	stain	1	covered with dirt
b	bury	2	cry, usually because you are sad
c	grimy	3	hide sth in the ground
d	deadly	4	thin layer of coal between layers of rock underground
e	a seam	5	leave a mark that is difficult to remove
f	mill	6	causing or likely to cause death
g	weep	7	pull sb / sth with great force in a particular direction
h	suck	8	a factory that produces a particular type of material

SONG FACTS

We Work the Black Seam features on Sting's 1985 album *The Dream of the Blue Turtles* which reached number 3 in the UK album charts. Sting wrote this song at the time of the 1984 miners' strike. It's about his sympathy for the miners facing the demise of the coal mining industry and his concern about a nuclear-powered future.

2B SONG The Best Day 1 42 MP3

a Read the definitions and complete the words.

1 a piece of outdoor clothing that is worn over other clothes to keep warm or dry *c o a t*
2 the quality of being strong _ _ _ _ _ _ _ _
3 take something suddenly, quickly _ _ _ _
4 a yellow precious metal used for making coins, jewellery and decorative objects _ _ _ _
5 to look at the goods in shop windows, usually without intending to buy anything _ _ _ _ _ _ _ _ _ _
6 a large, round vegetable with thick orange skin _ _ _ _ _ _ _
7 a person on a ship who attacks other ships at sea in order to steal from them _ _ _ _ _ _
8 a type of magnetic tape used for recording television pictures and sound _ _ _ _ _
9 frightened of sth or afraid that sth bad might happen _ _ _ _ _ _
10 the past tense of a phrasal verb which means to develop into an adult _ _ _ _ _ _

b Listen to the song and complete it with the words from **a**.

The Best Day

I'm five years old
It's getting cold
I've got my big [1] *coat* on

I hear your laugh
And look up smiling at you
I run and run
Past the [2]_____ patch
And the tractor rides
Look now, the sky is [3]_____
I hug your legs
And fall asleep on the way home

I don't know why all the trees change in the fall
I know you're not [4]_____ of anything at all
Don't know if Snow White's house is near or far away
But I know I had the best day with you today

I'm thirteen now
And don't know how
My friends could be so mean
I come home crying
And you hold me tight
And [5]_____ the keys

And we drive and drive
Until we find a town far enough away
And we talk and [6]_____
Till I've forgotten all their names

I don't know who I'm gonna talk to now at school
I know I'm laughing

On the car ride home with you
Don't know how long it's gonna take to feel okay
But I know I had the best day with you today

I have an excellent father
His [7]_____ is making me stronger
God smiles on my little brother
Inside and out he's better than I am
I [8]_____ in a pretty house
And I had space to run
And I had the best days with you

There is a [9]_____ I found
From back when I was three
You set up a paint set in my kitchen
And you're talking to me
It's the age of princesses and [10]_____ ships
And the seven dwarfs
And Daddy's smart
And you're the prettiest lady in the whole wide world

And now I know why all the trees change in the fall
I know you were on my side
Even when I was wrong
And I love you for giving me your eyes
Staying back and watching me shine and

I didn't know if you knew
So I'm taking this chance to say
That I had the best day with you today

SONG FACTS

The Best Day is a track from the album *Fearless* which is American singer / songwriter Taylor Swift's second studio album. Swift wanted to show her mother that she thought of her as her best friend and so she composed and recorded *The Best Day* without her mother's knowledge. She gave it to her mother on Christmas Day as a present!

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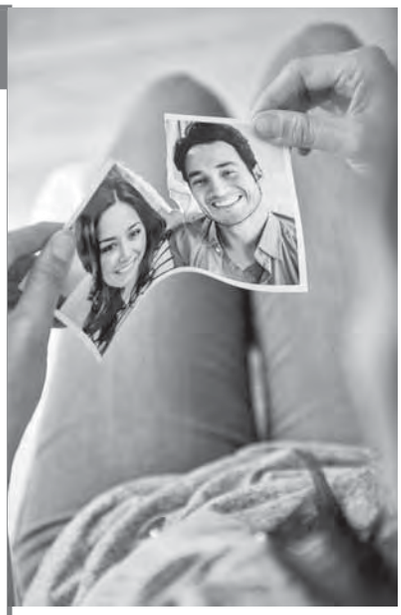
3A SONG 50 Ways to Say Goodbye 2 7 MP3

a Listen to the song. Are the words in **bold** right or wrong? Put a tick (✓) or a cross (✗) in column **A**.

b Listen again and correct the wrong phrases in column **B**.

50 Ways to Say Goodbye

	A	B
My heart is [1]**paralyzed**	✓	
My head was oversized		
I'll take the high road [2]**like** I should	☐	
You said, 'it's meant to be'		
That 'it's not you, it's me'		
You're leaving now for [3]**your** own good	☐	
That's cool, but if my friends ask where you [4]**went** I'm gonna say:	☐	
Chorus		
She went down in an airplane		
[5]**Died** getting suntanned	☐	
Fell in a cement mixer full of quicksand		
Help me, help me, I'm [6]**not** good at goodbyes!	☐	
She met a shark underwater		
Fell and no one [7]**caught** her	☐	
I returned everything I ever [8]**brought** her	☐	
Help me, help me, I'm all out of lies		
And ways to say you died		
My [9]**heart** still feels the sting	☐	
You [10]**are** my everything	☐	
[11]**One** day I'll find a love like yours (a love like yours)	☐	
She'll think I'm Superman		
Not super minivan		
How [12]**could** you leave on Yom Kippur?	☐	
That's cool, but if my friends ask where you [13]**went** I'm gonna say:	☐	
She was caught in a mudslide		
Eaten by a [14]**tiger**	☐	
Got run over by a crappy purple Scion		
Help me, help me, I'm [15]**not** good at goodbyes!	☐	
She dried up in the desert		
Drowned in a [16]**Jacuzzi**	☐	
Danced to death at an East Side [17]**nightclub**	☐	
Help me, help me, I'm all out of lies		
And ways to say you died		
I wanna live a thousand lives with you		
I wanna be the [18]**man** you're dying to love, but you don't want to	☐	
That's cool, but if my friends ask where you [19]**went** I'm gonna say:	☐	
Chorus		
She was caught in a mudslide		
Eaten by a [20]**tiger**	☐	
Got run over by a crappy purple Scion		
Help me, help me, I'm [21]**not** good at goodbyes!	☐	
She dried up in the desert		
Drowned in a [22]**Jacuzzi**	☐	
Danced to death at an East [23]**Side** night club	☐	
Help me, help me, I'm all out of lies		
And ways to say you died		



c Read the glossary and lyrics and answer the questions.

What's happened to the singer? How does he feel about the situation?

GLOSSARY

take the high road = (NAmE) to take the most positive course of action
Yom Kippur = a Jewish religious holiday also known as the Day of Atonement
crappy = (slang) very bad quality
Scion = a car made by Toyota

SONG FACTS

This song was originally recorded by the American pop rock band Train in 2012 and it won them a Gold Disc (for selling 500,000 records). The song is a parody of the Paul Simon song *50 Ways to Leave Your Lover*, in which the singer suggests ways of escaping from a relationship.

4B SONG Story of Your Life 2 38 MP3

a Look at the lyrics. Fill in the gaps with the correct tense of the verb in brackets.

b Listen and check your answers.

Story of Your Life

At 17 she [1] *left* Long Island bound for Hollywood **(leave)**
Another story like the ones you [2]_____ before **(hear)**
He left her broken like you figured, like you [3]_____ he would **(know)**
She shut her heart after his ring rang off the door

It's the story of your life
You [4]_____ out the page **(tear)**
New chapter underway
The story of your life
You [5]_____ it every day **(live)**
You can run, you run
But you [6]_____ **(not get away)**
I don't know what's coming up
Where [7]_____ you _____ now? **(go)**
It's the story of your life

She [8]_____ the ground **(hit)**
She [9]_____ a fine career **(build)**
Every weekend walked her dog beside the sea
In the salt she met a man who [10]_____ at once but wait **(know)**
Is he the one we [11]_____ him to be? **(need)**

In the story of your life
You [12]_____ down the page **(move)**
As the words begin to change
The story of your life
You live it every day
You can run, you run
But you [13]_____ **(not get away)**
I don't know what's coming up
Where [14]_____ you _____ now? **(go)**
It's the story of your life

Look around look around and the world [15]_____ you **(find)** (x3)
There's a reason that we live so far from Hollywood
In the country looking hard to find a home
We're nothing perfect all considered
But we're so damned good

In the story of your life, you're moving down the page
And you know you're on your way
The story of your life, you live it every day
You can run, you run but you won't get away

No one knows what's coming up
Where will you go now?
It's the story, it's your story, it's the story of your life

GLOSSARY
you figured = you thought / imagined
be underway = have started
damn = a swear word that people use to show that they are annoyed, disappointed, etc.

SONG FACTS
Story of Your Life was originally recorded by Five for Fighting, the stage name of American singer-songwriter John Ondrasik (the name refers to a five-minute penalty for fighting in ice hockey – Ondrasik is a big fan). This song comes from his fifth studio album called *Slice*, which reached number 34 in the US charts in 2009.

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5B SONG Material Girl 3 10 MP3

a Read the song lyrics and think about what the missing words might be (they are all verbs).

b Listen to the song and fill in the missing words.

Material Girl

Some boys [1] *kiss* me, some boys [2]**h**_____ me
I [3]**th**_____ they're OK.
If they don't [4]**g**_____ me proper credit
I just [5]**w**_____ away

They can [6]**b**_____ and they can [7]**pl**_____
But they can't see the light (that's right)
'Cause the boy with the cold hard cash
Is always Mister Right, 'cause we are

Chorus
Living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl

Some boys romance, some boys slow [8]**d**_____
That's all right with me
If they can't [9]**r**_____ my interest then I
Have to [10]**l**_____ them be

Some boys [11]**tr**_____ and some boys [12]**l**_____ but
I don't let them [13]**pl**_____ (no way)
Only boys who [14]**s**_____ their pennies [15]**m**_____ my rainy day, 'cause we are

Chorus (x2)
Living in a material world (material)
Living in a material world
(repeat)

Boys may [16]**c**_____ and boys may [17]**g**_____
And that's all right you see
Experience has [18]**m**_____ me rich
And now they're after me, 'cause everybody's

Chorus (x2)

c Read the lyrics again. With a partner, discuss what you think the message of the song is.

SONG FACTS

This song was originally recorded by Madonna in 1984 and it was one of the songs that made her famous. She was attracted by the song because the lyrics were so provocative, but later she said she hated the fact that 'Material Girl' was used as her nickname.
The music video that was made for the song was based on the classic scene from the movie *Gentlemen Prefer Blondes* in which Marilyn Monroe sang *Diamonds Are a Girl's Best Friend* (with Madonna taking the role of Marilyn Monroe). Madonna met her first husband, the actor Sean Penn, on the recording set. The song has been used in several films, such as *Moulin Rouge* and *Bridget Jones's Diary*.

6B SONG Under the Influence 3 39 MP3

a Listen to the song. There is one extra word in each line. Cross it out.

Under the Influence

1 Just another ~~Monday~~ morning
2 With shaky hands, pounding aching head
3 I guess I did it all again
4 Try to leave, but I just can't stand
5 Start to think that maybe I'm better off dead
6 I'm really sick of this condition
7 Your kiss is my only **addiction**
8 I can tell you cast a wicked **spell** that knows no moderation
9 It's dangerous, the stupid things we do

Chorus

10 Under the influence, I got absolutely no defence
11 It might be considered criminal, but still I just can't **quit**
12 So under the influence, I'll take the consequence
13 Well, if it's poisonous, I'll let it take my last breath

Under the influence

14 Temptation, creeping up on me again
15 Gets right under my skin, won't let me be
16 Haunt all my days and haunt my sleep, viciously **unrelenting**
17 And lay back down again
18 And give back in again
19 And feel so good again
20 Begging for yet another beautiful **sin**
21 It's dangerous, the stupid things we do

Chorus

22 Under the influence, the walls are closing in quickly
23 It's not inevitable, but I can't see him
24 leaving out the cruel destruction of your love

Oh, oh

Chorus

Under the influence
Under the influence
Under the influence

b Match the **bold** words 1–5 from the song to synonyms a–e.

1 a spell	a a moral law
2 an addiction	b a charm
3 quit	c not stopping
4 unrelenting	d stop
5 a sin	e obsession

c Read the lyrics with the glossary and listen to the song again. How do you think the singer feels about her relationship and her life?

GLOSSARY

pounding = a very loud repeated noise
creep up on sb = to move slowly nearer to sb, usually from behind, without being seen or heard
get under sb's skin = to annoy sb

SONG FACTS

Elle King (real name Tanner Elle Schneider) is an American singer and actress who can also play the guitar and banjo. *Under the Influence* appears on her 2015 album *Love Stuff* and her musical style on the album encompasses country, rock, soul, and blues. One of King's favourite groups is AC/DC and she even has the band's logo tattooed on her bicep!

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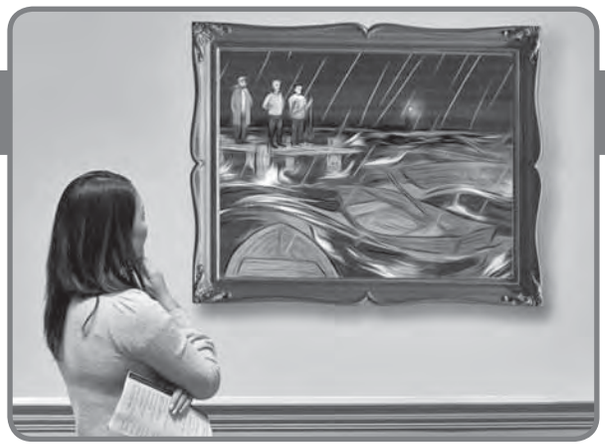
7B SONG All the Rowboats 4 14 MP3

a Listen to the song and write the missing words. Use the clues in brackets to help you.

b Listen to the song and check.



All the Rowboats

All the rowboats in the paintings
They keep trying to row away
And the captains' worried [1] *faces* (***part of the body***)
Stay contorted and staring at the waves
They'll keep hanging in their [2]_____ frames
(***a precious metal***)
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Hear them whispering [3]_____ and
[4]_____ (***two languages***)
Dutch, Italian, and Latin
When no one's looking I touch a [5]_____
(***a work of art made of stone***)
Marble, cold, and soft as [6]_____ (***a material***)
But the most special are the most lonely
God, I pity the [7]_____ (***string instruments***)
In **glass coffins** they keep [8]_____ (***what you keep doing when you have a cold***)
They've forgotten, forgotten how to sing, how to sing

Chorus
First there's lights out, then there's lock up
[9]_____ serving **maximum sentences**
(***great works of art***)
It's their own fault for being timeless
There's a price to pay and a consequence
All the galleries, the [10]_____ (***places where you can see old objects***)

Here's your ticket, welcome to the [11]_____
(***large graves built of stone***)
They're just public mausoleums
The **living dead** fill every room
But the most special are the most lonely
God, I pity the [12]_____ (***string instruments***)
In glass coffins they keep [13]_____ (***what you keep doing when you have a cold***)
They've forgotten, forgotten how to sing

They will stay there in their [14]_____ frames
(***a precious metal***)
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Chorus
They will stay there forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away
(repeat)

c Look at the **bold** phrases and with a partner answer the questions.

1 What are the 'glass coffins'?
2 What does 'First there's lights out, then there's lock up' mean?
3 Why does she say the works of art are serving 'maximum sentences'?
4 Who are 'the living dead'?
5 How does the singer feel about the things she sees in paintings and display cases in the gallery?

GLOSSARY
contorted = twisted out of its normal shape

SONG FACTS
Russian-born American musician Regina Spektor is an internationally-known pop singer and songwriter. Regina studied classical piano and garnered a loyal live following in New York before self-releasing two albums. *All the Rowboats* was the first single released from her sixth album *What We Saw from the Cheap Seats* in 2012. However, she had penned the song about 7–8 years before and had been performing it at concerts regularly.

8B SONG Holiday Romance 4 35 MP3

a Look at the list of verbs. Which are regular? Read the lyrics and try to complete them with the past forms of the verbs.

act catch confirm do fall have hold meet pack paddle pluck reach sit walk

Holiday Romance

I [1] *had* a break for a week
So I booked my seat
And [2]_____ a reservation
At a quiet little seaside hotel
I [3]_____ my bags
And I [4]_____ my train and
[5]_____ my destination
Just in time for the dinner gong: ding-dong
Then I saw Lavinia
Standing at the bottom of the stairs
And I [6]_____ for Lavinia
The moment that I saw her standing there

Lavinia looked so divine
As she walked up to the table to dine
And then Lavinia's eyes [7]_____ mine

I thought, can this be love?
Can this be lovey-dove
Or just a holiday romance?
Can this be long lost love at last
Or is it just a flash in the pan?

Then after cheese and liqueurs they struck up the band
I [8] _____ up my courage and I asked Lavinia to dance
That was the start of my holiday romance.
Just a holiday romance

We [9] _____ the foxtrot, samba and danced through the night
The last waltz came and we [10]_____ each other so tight.
That was the start of my holiday romance

It's just a holiday romance
A simple holiday romance
I wondered, should I take this chance?

We [11]_____ on the beach
And we [12]_____ our feet
And we watched all the swimmers
And the holiday treat felt complete
We drank lemonade,
And we [13]_____ in the shade
I thought I must be on a winner
And I [14]_____ cool and discreet
For I knew that Lavinia
Was the shyest lady that I'd ever meet
And I knew that Lavinia
Would only be my lady for the week

It was just a holiday romance
A simple holiday romance
I wondered, should I take this chance?
Just a holiday romance

Can this be love
Can this be lovey-dove
Or just a holiday romance?

I tried to kiss her; she walked away
She said 'Better stop, my husband's
Coming to collect me today'
That was the end of my holiday
Sweet and innocent holiday
End of my holiday romance

b Listen to the song and check your answers.

c Read the lyrics. Find the words or phrases in the song that match the definitions.

a take a short holiday _____
b be attracted to _____
c walk in shallow water _____
d deal with a situation calmly without showing what you're feeling _____
e make yourself do sth even though you're afraid to do it _____

d Do you think that the singer has a future with Lavinia? Why (not)?

GLOSSARY
a flash in the pan = a sudden success that lasts only a short time and is not likely to be repeated

SONG FACTS
Holiday Romance was a song by the British rock band The Kinks and it features on their 1975 album *Soap Opera*. Between 1964–1996, they released 25 studio albums and had three number 1 hits in the UK. The Kinks' music often focused on everyday subjects for working-class people in Britain and they became known for their poetic lyrics about subjects like fashion followers, poverty, and the environment.

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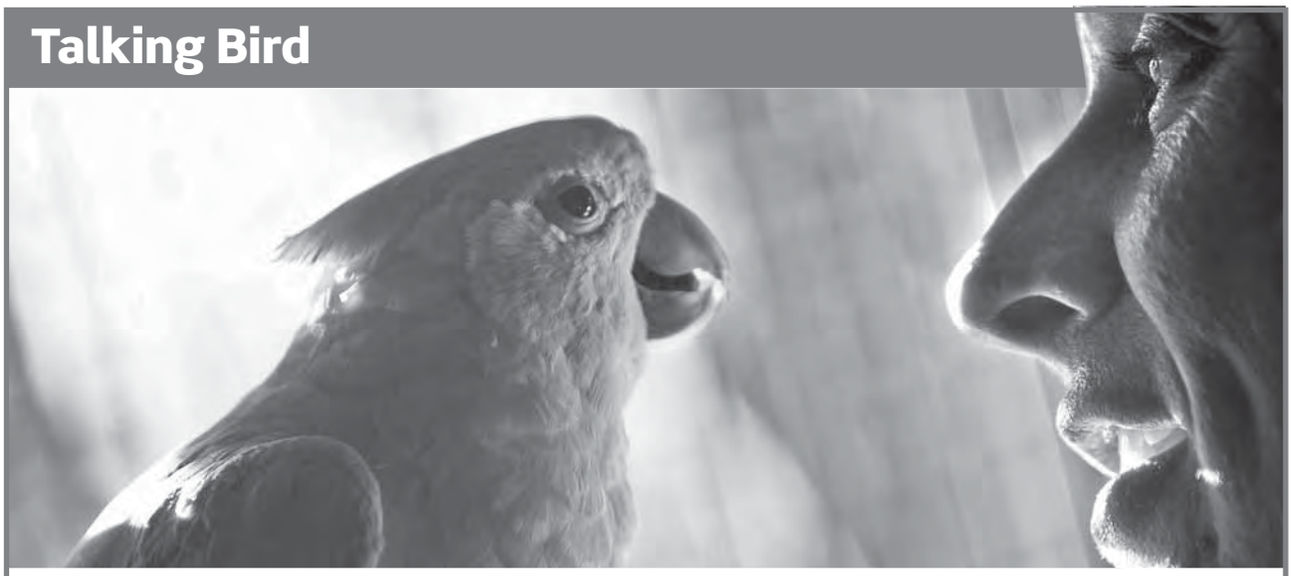
9A SONG Talking Bird 5 12 MP3

a Read the song lyrics and think what the missing verbs might be.

b Listen to the song and check.

Talking Bird



Oh, my talking bird
Though you [1] k n o w so few words
They're on infinite repeat
Like your brain can't [2] ☐☐☐☐ up with your beak.

And you're kept in an open cage
So you're free to [3] ☐☐☐☐☐ or [4] ☐☐☐☐.
Sometimes you [5] ☐☐☐ confused
Like there is a hint I am trying to [6] ☐☐☐☐ you.

The longer you [7] ☐☐☐☐☐, the less you
know what to do.

It's hard to [8] ☐☐☐ your way out
When you [9] ☐☐☐☐ in a house, in a house
'Cause you don't [10] ☐☐☐☐☐☐☐
That the windows were open the whole time.

Oh, my talking bird
Though your feathers are tattered and furled
I'll [11] ☐☐☐☐ you all your days
Till the breath [12] ☐☐☐☐☐☐ your delicate frame.
It's all here for you as long as you'll
[13] ☐☐☐☐☐☐ to stay.
It's all here for you as long as you don't [14] ☐☐☐ away.

c Which word in the song means…?

1 very great; impossible to measure _____
2 the soft light parts covering a bird's body _____
3 something that you say or do in an indirect way in order to show sb what you are thinking _____
4 old and torn; in bad condition _____
5 rolled and fastened like a sail, a flag, or an umbrella _____
6 the form or structure of a person or animal's body _____

d Do you think the singer is addressing his child, his girlfriend, or an elderly parent? What is he trying to say?

SONG FACTS

This song was recorded by the American alternative rock band Death Cab for Cutie. The song comes from their album *Narrow Stairs* which was released in May 2008 and which reached the number 1 spot on the Billboard 200 Chart in the US. The album was also nominated for the 'Best Alternative Album' award at the Grammy Awards. The band's name comes from a song in the Beatles' 1967 movie *Magical Mystery Tour* and in a 2011 interview, the lead singer said that he wished they'd chosen a simpler name for the band.

10A SONG Immigrant Eyes 5 32 MP3

a Listen to the song. Tick (✓) the lines which are correct. Cross (✗) the lines where a word is wrong and circle the word.

Immigrant Eyes

1	Old Ellis Island was swarming	✓	
2	Like it seemed from a costume ball	✗	*a scene*
3	Decked out in the colours of Europe		
4	And on fire with the joy of it all		
5	There my mother's own father stood huddled		
6	With the tired angry and scared		
7	Turn of the century pilgrims		
8	Bound by the dream they shared		
9	They were standing in queues just like cattle		
10	Poked and sorted and shoved		
11	Some were one desk away from sweet freedom		
12	Some were torn from people they love		
13	Through this sprawling Tower of Babel		
14	Came a young man confused and alone		
15	Determined and bound for America		
16	And carrying everything that he'd known		
	Chorus		
17	At times when I look in my grandfather's immigrant eyes		
18	I see that day reflected and I can't hold my feelings inside		
19	I see starting with nothing and working hard most of his life		
20	'So don't take it for granted,' say Grandfather's immigrant eyes		
21	Now he rocks and glares out the window		
22	But his eyes are still just as clear		
23	As the day he sailed through the harbour		
24	And walked ashore on the island of tears		
25	My grandfather's hours are numbered		
26	But I don't let his memory die		
27	Cause he gave me the gift of this country		
28	And the look in his immigrant eyes		
	Chorus		

b Listen again and write the correct word on the line.

c Discuss these questions with a partner.

1 What impression do you get of Ellis Island and of the people who arrived there?

2 What's the significance of the Tower of Babel in the song?

3 Do you think that the singer's grandfather had an easy life when he arrived in the US? Why (not)?

4 How does the singer feel towards her grandfather?

SONG FACTS

Immigrant Eyes features on the 1995 country music album compilation *Together at the Bluebird Café*. Although Emmylou Harris has written and recorded many of her own songs, she's primarily known as an interpreter of other composers' works and as a backing vocalist and duet partner for other artists.

GLOSSARY

swarming = to move around in a large group
decked out = to decorate sb /sth with sth
huddled = to hold your arms and legs close to your body, usually because you are cold or frightened
poke = to push your fingers or another object into sb / sth
shove = to push sb / sth in a rough way

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